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HAN-YANG (SEOUL).

By Rev. J. S. Gale, B. A.

This paper has been prepared, not with the object of making out a guide-book to the present capital, but for the purpose of giving a history of the city, in as far as it is possible to gather it from the records at hand, also to furnish a picture of it in the past and to leave you to compare it with the present city.

KOREAN WORKS REFERRED TO:

輿地勝覽 *Yŏ-ji Seung-nam:* (Y. J.) A geographical work on Korea prepared at command of King Sŭng-jong [成宗] by No Sa-sin [盧思愼] and Sŭ Kŭ-jung [徐居正] in 1478.

東國通鑑 *Tong-guk T'ong-gam:* (T. G.) A history of Korea from 2300 B. C. to the fall of Ko-ryŭ 1392, written by Sŭ Kŭ-jung a minister of King Sŭng-jong in 1485.

三國史 *Sam-guk-sa:* (S. G.) A history of the three Kingdoms, Silla (57 B. C.-936 A.D.), Ko gu-ryŭ (37 B. C.-668 A.D.) and Păk-che (18 B. C.-660 A.D.) written by Kim Pu-sik [金富軾] (ambassador to China) about 1125.

燃藜記述 *Yul-Yu Kcui-sul:* (Y. Y.) A history of noted men and affairs covering a period from 1392 to 1720.

國朝實鑑 *Kuk-jo Io-gam:* (K. J.) A history of the present dynasty, begun by Sin Suk-chu [申叔舟] and Kwŭn Nam-i [權擥] ministers of King Sĕ-jo [世祖] (1455-1468).

擇里誌 *Tak-ni-ji:* (T. N.) A book on geomancy.

Under the year Ke-myo, or 18 B. C., I find the first mention of Han Mountain (Seoul). Two boys, one called Pi-ryu [沸流] and the other On-jo [溫祚], sons of the king of Ko-gu-ryŭ [高句麗] and grandsons of the king of Pu-yŭ [扶餘], in fear of their older half-brother, escaped south in search of a place to set up a kingdom. On their journey they discovered these mountains of Sam-gak [三角山], or Three Horns, that we see to the north, and that still bene-

ficently guard the city of Han-yang [漢陽] (Seoul), and make it of all capitals the most propitious. They climbed the peak of Pă-eun-tă (2600 ft.) a most difficult feat, which I believe a Western lady tourist succeeded in accomplishing not long ago, and from there looked out over the country. Pi-ryu decided to switch off toward (In-ch'un) Mi-ch'u-hol [彌鄒忽], while On-jo pushed south to Wi-ye [慰禮] (Chik-san). On a hill-top to the south-east of Chemulpo, you may still see the remains of the mountain walls built by Pi-ryu 18 B. C. But it was an unhappy choice, for the land was marshy and the water brackish, and history says that Pi-ryu died of remorse over the choice he had made. Probably if he could have seen the very comfortable and prosperous city that was to occupy that unpropitious ground 1900 years later, it might have given him confidence in his choice and helped him over his attack, but Pi-ryu died. (S. G. 23;1 T. G. 1;10).

At first On-jo's kingdom was called Sip-che [十濟], Ten Tribes, but Pi-ryu's people, on the death of their leader, went south, and with their arrival the ten tribes were increased to one hundred, so that the land became Păk-che [百濟]. (S. G. 23;1 T. G. 1;10).

After spending twelve years in Chik-san (Wi-ye), On-jo, the wanderer from Ko-gu-ryŭ, came north once more to the point where he had spied out the land and on Puk-Han [北漢] he built his city. In the Buddhist temple that now occupies the centre of the fortress there is to be seen this inscription, "Here On-jo set up his capital." At that time his Kingdom stretched from Kong-ju (公州) to the mouth of the Tătong [浿江] (P'ă-gang) taking in all of the present propince of Whang-hă eastward along the Kok-san river and south through Ch'un-ch'un [春川]. In the year 4 B. C. On-jo built his palace. (T. G. 1;15).

Puk-Han seems not to have been occupied for any great length of time; at any rate we hear nothing more of it till 371 A.D., when king Keun Ch'o-go [近肖古] moved his capital from Nam-Han [南漢] to Han-Sŭng [漢城] or modern Seoul, (T. G. 4;4 S. G. 24;8) and for 105 years it remained the capital of Păk-che. Here Buddhism first made its entrance in 384 though it had already been in Ko-gu-ryŭ for twelve years. (T. G. 4;5).

In 475 A.D. the king of Ko-gu-ryŭ, with desire to annex a part at least of Pāk-che, cast about to find occasion for a quarrel. A bonze by the name of To-rim [道琳] served his purpose. "Though I am but dust and ashes," said he, "and have no gifts or graces whatever, still my desire is to do something for my country. Will your gracious majesty please send me?" The king, glad of the opportunity, sent To-rim as a spy. He arrived at Han-sŭng. "I am flying for life from Ko-gu-ryŭ," said he, and the king and his courtiers with that peculiar Oriental simplicity that we still see in the East, believed and took him in. Kă-ro [盖鹵王] of Pāk-che was a great lover of chess and *patok*. To-rim had known this in the first place and had fitted it into his plans. "I used to play *patok* myself," said he, and the king called him to try a hand. He proved first of all players, his like had never been known before in the kingdom of Pāk-che, so the king made much of him, and expressed his sorrow at their meeting so late in life. To-rim one day in the presence of his majesty said, "I am a foreigner, and yet I have been treated by your majesty as an honored guest. My desire now is to render a service and to speak something in your hearing." "Speak on," says the king. "The kingdom of the great monarch is guarded on all sides by mountains and streams, just as heaven made it; the various states about can have no chance to spy and can only offer their allegiance; yet, with all this grace and these natural gifts, your walls are crumbling, the palace is falling to ruins, the bones of former kings are bleaching in the sun, and the huts of the people are toppling into the streams. Such conditions are not to be called praiseworthy." "Right you are," said Kă-ro, and with that he called together the people of his kingdom, and they joined heart and hand to steam earth and build walls, to hew stones and pile up palaces, to hammer out from the mountains towers and gates, and build them strong and beautiful. Great rocks were hauled from Mu-ni-ha and made into sarcophaguses for the bones of royal ancestors. Fortifications were built from the east to Sung mountain on the north. In this gigantic effort the storehouses were emptied one and all and To-rim the bonze, on a certain night ran away. He appeared once more in Ko-gu-ryŭ. The king received him, made

plans for attack, and a few days later, it was rumored in Păk-che that the armies of Ko-gu-ryŭ were coming. King Kă-ro said to his son, "I realize that I am indeed a man without understanding. I listened to the talk of the rascal To-rim and hither have we come, the people worn out, and no soldiers to fight for us. I shall stand by my gods however (Sa-jik) [社稷] and die, but with you it is different, escape for your life." Mun-ju escaped south with a few followers, while Han-sŭng was left to the mercy of 30,000 soldiers. The king locked the gates and made no attempt to fight. They attacked all four sides and in seven days the capital of Păk-che fell. South City was set on fire, and all were in danger so that many surrendered. The king, thus hard pressed, with a few horsemen made his way out and fled for his life. One of the generals of Ko-gu-ryŭ called Kul-lu with soldiers followed; the king ridden down, dismounted and begged for life, but it was in vain. Disgraced and spat upon he was carried off to A-chă-sung [阿且城] and there beheaded. (S. G. 25;10 T. G. 4;29).

Han-yang remained a part of Păk-che still, though Mun-ju fixed his capital at Kong-ju one hundred miles to the south.

In 500 A.D. a frightful famine occurred in the region of Han-sŭng so that people became cannibals and fed on each other. Two thousand survivors fled north to Ko-gu-ryŭ. (S. G. 26;7).

In 603 A.D. 8th moon Ko-gu-ryŭ sent General Ko-sŭng to attack Puk-han San-sŭng (Seoul). The king of Silla hearing this took 10,000 picked troops, crossed the Han, marched into the city, and made such a noise with drums and horns that Ko-sŭng was scared most to death and made his escape. (S. G. 20;2 T. G. 5;35).

In the 5th moon of 661 A.D. Ko-gu-ryŭ and Malgal [靺鞨] attacked Silla, and made an attempt to take Puk-han San-sŭng but failed. They had mortars and battering rams to beat down the walls. The general of Silla, Tong Tă-ch'un, made thorn balls out of metal and scattered them about, so that horses and men were unable to move. He took from An-yang-sa wood and materials to repair the broken walls, and made fences and sand-bags to form a rampart. He placed sharpshooters with bows and arrows to guard every opening. There were 2800 persons in all, locked up in the city; these

Tong urged on to fight against their much stronger foe. After twenty days, when supplies were exhausted and strength gone, he, Tong, prayed to heaven with a sincere mind. On a sudden a meteorite fell into the camp of Ko-gu-ryŭ, rain and thunder followed, and the earth shook, so that the enemy was overcome by fear and ran away. The king of Silla promoted Tong and made him great for having saved Han-yang. (S. G. *22*;6. T. G. 8:3).

In 670 when Korea had fallen before the Tang Kingdom China, a man named Keum Mo-jan, attempted to restore the fallen Kingdom of Ko-gu-ryŭ. With a few followers he reached the Tă-dong river, arrested and executed the officials of the Tang kindom, and the priests that had been sent China. He pushed on to Sa-ya Island [史冶島]. There he met An-seung [安勝] and he brought him to Han-sŭng and set him up as king. (T. G. 9;3).

In 758 A.D. Silla changed the name of Han-san-chu [漢山州] to Han-chu [漢州] (Y. J. 3;1 T. G. 10;15); again changing it to Han-yang Kun [漢陽郡]. (Y. J. 3:1).

In 705 A.D. a man by the name of Pŭm-mun [梵文] with a band of robbers from Ko-dal mountains attempted to set up a kingdom with Han-sŭng as capital. He made an attack on the place but failed and finally was arrested and beheaded. (Y. J. 3:42).

When Ko-gu-ryŭ and Păk-che fell before the Tangs of China, Silla with its capital at Kyŏng-ju [慶州] had little to do with Han-yang, so far away. For 300 years there is nothing to record.

In 1096 Kim Wi-je [金謂磾] memorialized the throne asking that the King set up his palace in the south capital. His memorial read :

"The prophet To-sun-i [道詵] said, "In the land of Koryŭ "[高麗] there are three capitals ; the middle one, Song-ak "[松嶽] (Song-do) ; the south one, Mok-myŭk [木覓山 "(Seoul); the west one, P'yung-yang [平壤]. Let your ma- "jesty stay in the middle capital from the 11th to the 2nd "moon ; in the south capital from the 3rd to the 6th moon ; "and in the west capital from the 7th to the 10th, and thus "make all the 36 districts happy in their allegiance. The "prophet also said, "In 160 years or so from the founding

"of the dynasty there will be a capital at Mok-myŭk Moun-
"tain (Nam-san). The time has come; there is already the
"middle, and the west capitals, but no south. I trust that
"at the foot of Sam-gak and north of Mok-myŭk you will
"plant your city," and the geomancer Mun-sang seconded
"his proposition." (T. G. 18;20 Y. T. 3;2).

Five years later (1101) three officials were sent to examine into the possibility of a site, the land, the streams, the geomantic formation of the hills. Many gods were propitiated and the work begun. After surveying about Yong-san on the river and elsewhere with no success, the mystic geomantic influence brought them in between Puk-Han and South Mountain, and they marked out the limits of the city, on the east Tă-bong, on the south Sa-ri, on the west Keui-bong and on the north Myŭn-ak. (Y. T. 3;2 T. G. 18;26).

In the 8th moon of 1104 the King visited Nam-Kyŭng [南京] (Seoul), to see how the work was progressing, and he found them busy building pavilions and laying out gardens and parks. (T. G. 19;5).

We are told that in 1110 King Ye-jong paid a visit to Sam-gak and Seung-ka monastery. He also came into the city and remained three months. He held a tournament of horsemanship and then prepared, outside the south gate, a great feast for the old people and the orphans, for the sick and invalided. (T. G. 19;36).

In 1117 king Ye-jong paid a visit to the South Capital (Seoul) at which time there were groups of Ki-tan Tartars living near the city. On hearing that the king was coming they moved out to meet him, dancing according to the custom of their people. His majesty stopped the procession, took note of it and passed on.

The King remained in Yŭn-heung Palace held audience and prepared a banquet. He had really come to meet Yi Cha-hyun, a learned and famous man, who had taken an oath to never set foot in Song-do again. Because of the sacredness of this oath the king had come all the way to Seoul to meet and talk with him. The scholar appeared and the king asked him many questions, among others, "How shall a man govern his nature?" "By ridding himself of desire," was the answer. (T. G. 20;22).

1131. King In-jong built a palace Nim-wŭn Kung in Pyeng-yang and also eight temples to eight different spirits, among which was one temple to the spirit of Mok-myuk Mountain (Nam-san) called Pi-p'a-si-pul [毗婆尸佛] marking the fact that Buddhism was a ruling factor in this city at that time. (T. G. 22;16)

1167. King Eui-jong made a tour to Sin-ka monastery on Sam-gak mountain and later prepared a banquet in Yŭn-heung Palace. (T. G. 25:5)

1175. There was at this time a noted governor of Seoul Yu Eung-kyu [庾應圭] who took no bribes. His wife, we are told, fell ill and one of the writers brought a chicken and offered it as a mark of respect and anxiety on her behalf. She replied, "When my husband has never taken aught from the people why should I sully his name by accepting of your present?" The *ajun* left ashamed. The name of this famous governor of Seoul was known even in the Middle Kingdom. (T. G. 26;22)

1227. A famous robber lived in Seoul named In-gulli [仁傑] chief of bandits, who terrorized the country for miles about. He was a fearless rider and a famous hand with the sword. Officers were sent from Song-do to catch him. On a certain day he was seen entering the city of Seoul and news of this was carried to the governor, who sent soldiers to capture him. Whom should they meet but the man himself, with the question, "Where is In-gulli." "He is over yonder in such and such a place," said he, and with that the horsemen turned. With a leap he was upon the pony of the rear rider, whom he lifted from his saddle and by a twist broke his neck and so escaped. Later he was captured at I-ch'un, and when taken out to execution he said, "I'm only sorry for one thing, and that is, that I do not die in battle, having broken the neck of the general and smashed his flagstaffs." (T. G. 31;15).

1234. A Buddhist priest prophesied that if the king made his palace in Seoul, the dynasty would last 800 years longer, and so to accomplish this desired end they brought the royal robes up from Song-do and placed them here in the palace. (T. G. 32;3).

1235. The picture of Wang-gun [王建] the founder of

the Koryŭ dynasty was brought to Seoul and placed in the Ancestral Hall. (T. G. 32;3)

1236. A band of Mongols [蒙古] made their first appearance in the city. (T. G. 32;5)

1257. A company of Mongol raiders made their way past Song-do up to Seoul robbing and plundering. Instead of opposing them the government attempted to propitiate and win them over as they would so many *ak-kwi* or evil spirits. The name of the leader was Po'pa-tă [甫波大]. He said it was his intention to remain in Koryŭ till he received orders from his general Cha-la-tă to retire [車羅大]. They made Seoul their headquarters. (T. G. 33;9).

1285. King Ch'ung-yŭl [忠烈] and his Mongol queen paid a visit to Seoul (Nam-gyung). (T. G. 38;31).

1315. King Ch'ung-sun [忠宣], also married to a Mongol, paid a visit to Seoul. They pitched their tents at Yongsan. There we are told the queen gave birth to a son and died.

1360. There seems to have been a desire at this time in the mind of the king to change his capital to Seoul (Nam-kyŭng). He sent an officer, by name Yi-An, to fix up the palace and repair the wall; but the people objected to this and so the king decided to let the matter rest in the decision of the fortune-tellers. They held a seance in the Ancestral Temple, and luck turned out contrary, so the building was stopped. (T. G. 47;10).

But again in 1388 the walls of Han-yang were repaired and the streets put in order. At this time Han-yang was the name given it instead of Nam-kyŭng (South Capital); it was not such a city as we behold to-day, nor did the walls enclose so great an area. It was but a little town standing on the site of the present Han-yang Kol, that part of the city which includes the pagoda.

At this point Yi Tan [李旦] a general of the army begins to loom up on the horizon. He was asked to lead troops into Laotung, but refused to obey the command. Gradually a separation is noticeable between king and subject, and four years later Yi Tan becomes ruler of Chosŭn.

Before this, however, in the year 1390, certain ministers presented a petition to king Kong-yang, asking that he re-

move the capital at once to Han-yang and give the ground virtue of Song-do a rest. The king referred the matter to Pak Eui-chung, asking what he thought. "I have never heard," was the reply, "that former kings received any special benefit from following the words of such a prophet as To-sŭn." "But yet," said the king, "when the principle of *Eum* [陰] and *Yang* [陽] is involved we much regard it, even though it cost the people an effort." He then sent Pak to repair the palace and rebuild the walls of Han-yang. Some warned the king not to go, others asked when there had been no national disaster why such a step should be taken. The king however removed his capital to Han-yang, but in the year following he returned to Song-do. (T. G. 55;22).

In 1394 Han-yang becomes the capital of the peninsula, the name of the kingdom being once more the old name given by Tan-gun and Keui-ja—Cho-sŭn [朝鮮].

We notice that the city, like the peninsula, has worn several names. At one time called Nam P'yŭng-yang [南平壤] (South P'yŭng-yang), at another called Puk Han-san [北漢山] (North Fortress Mountain), at another Yang-ju [楊州] the name of the present county to the east, at another Kwang-neung [廣陵] (the Tomb of Kwang), at another time Nam-kyŭng [南京] (South Capital), again Han-yang-kun [漢陽郡] and as at the present time, Han-Yang [漢陽]. (Y. J. 3;2).

We come now to the founding of the city as the capital, and first of all our attention is called to the geomantic condition that governs the site, and that makes it superior to all other points on which to build the palace: Five hundred *li* north of Seoul there is a little town called Koi-yang where the main road runs west over a bridge, and strikes northward through the spurs of the mountain range, following the course of a rapid stream, often skirting the giddy edge of a precipice, or climbing rocks that threaten to effectually bar the way. For 50 *li* or 17 miles the road gradually ascends, until you at last stand on Ch'ul-yŭng [鐵嶺] the Iron Pass. Thirty miles to the northeast is the sea of Japan, beneath, the valley of the ancient kingdom of Ok-chŭ [沃沮] or Ham-kyŭng. But what has the Iron Pass to do with Seoul? In answer I quote from the Tăk-ni-ji: "The vein of influence from the Iron Pass of An-p'yŭn runs 500 *li* and more to Chan

Mountain in Yang-ju, then south in the direction of Kan [艮] (the 4th diagram) rising suddenly into To Mountain and Man jong peaks then north in the direction of Kon [坤] (the 2nd diagram), breaking off and again rising in Sam-gak and Pāk-eun and then pushing south to Man-kyung-tă and Pāk-ak-san." Geomancers say that the planet Jupiter (Mok-sung) [木星] which shines in the heavens is the guardian star of the palace enclosure. To the east, south, and north, are great rivers that meet the tides from the sea; here all the waters circle about in union and make it the point at which the spiritual essences of the kingdom combine. The prophet To-sŭn, of the dynasty of Koryŭ, saïd, "Those who are to be kings after the Wang's [王] are the Yi's [李] (Plums) who will build their capital at Han-yang." In 1100 king Suk-jon had an officer sent specially to examine the land to the south of Pāk-ak, and what should he find but plum trees growing luxuriantly. He cut them down and extracted the roots in order to effectually prevent the Plum family from fulfilling prophecy. He buried a sword in the earth to cut off the influence of this mountain spirit. The wise men of the time advised the king to act differently. Their opinion was that he should plant many plum trees, call the place "South Capital" (Nam-kyŭng 南京), and put the Yi's in charge, while he visited it once a year. But all interpretations of the prophet failed as far as the Wang's were concerned; they disappeared and the Yi's came forth. (T. N.) (Y. Y. 1;45).

At first king T'ă-jo examined Ke-ryong-san [雞龍山] in Ch'ung ch'ŭng and set workmen to build, but in a dream a spirit came to him and said, "This is to be the capital of the Chŭng's [鄭] not of the Yi's; leave at once, delay not," and so he left off and came to Han-yang [Y. Y. 1;45].

There are three names that figure in the founding of the city of Han-yang to which we call attention, one was the bonze Mu-hak [無學], another the Confucian scholar Chŭng To-jun [鄭道傳] and the third Cho-jun, [趙浚] the governor of P'yŭng-yang.

Mu-hak had been Yi Tan's father-confessor in his younger days. He had lived in Suk-wang-sa near Wonsan, a priest much renowned for his wisdom. When the great question now confronted T'ă-jo of choosing a city for his capital he

naturally thought of Mu-hak, but the priest was nowhere to be found. He called three principal governors, men who ought to know the country, and sent them in search of Mu-hak. They heard that there was a lonely priest living in Kok-san, in a thatched hut, in a mountain defile, and so thither they bent their way. Their seals hanging at their belts grew heavy and they hung them together, three of them on a pine tree, and with straw shoes and staff in hand climbed slowly, step by step. They inquired of a priest before a little hut why he had decided to live in such a lonely place. His reply was, "Because of the Three Seal Mountain yonder." The governors inquired as to why it was called the Three Seal Mountain. "Because," said the priest, "there are three governors to come this way, who will find their seals heavy to carry, and will hang them together on a pine at the foot, hence the name." Delighted they took him by the hand and said, "Are you not Mu-hak?" Thus they returned to king T'ā-jo who received him with joy and at once asked concerning the site on which to build his capital (Y. Y. 1:46).

Mu-hak began his survey measuring from the peaks of Sam-gak southeast until he had reached the little village of Wang-sip-ni, outside the Su-gu-mun. The village people still mark the site of the city as he proposed to place it. It is said that the discovery of a hidden tablet [妖僧無學枉尋到此] proved to him that he had come east too far. The Tăk-ni-ji reads: "We are told that he then measured southwest from the peak of Pă-eun-tă and came out at Pi-pong which is outside of the northwest gate. He there found a tablet marked 'Mu-hak missed his way and came here.'" [無學誤尋到此] This was said to have been a stone set up by To-sŭn. On this second failure, Mu-hak bore directly south from Man-kyŭng-da, along the vein and came out beneath Puk-ak, where the mountain influence divides and spreads over the plain. There he decided upon the site of the city, the very spot where the plum trees used to grow. The limits of the city wall were not yet determined when one night we are told a heavy fall of snow, which drifted up in piles on the outside, leaving the ground bare on the inner slopes of the hills, marked the limits of the city. Along this line of drifted snow, which crept over Nam-san, and back to the top of Puk-ak, the wall finally was built. (T. N 28).

The building of the wall began in the 1st moon of 1396, 119,000 laborers were summoned from the north and west provinces, Whang-hă, P'yŭng-an and Ham-kyŭng, and kept at work for two months; later on 79,000 were ordered from the south provinces, and the whole was finished in the 9th moon of that year, the entire length being 9975 paces, (Po 步) and the height 42ft (Chŭk 尺) 2 inches. The engineer who had charge of the building was the famous governor of P'yŭng-an mentioned before, called Cho Chun. The wall was repaired in 1421 by king Se-jong. There have been no fierce battles fought over it so that all the repairs needed have been from the slow wear of time. At the beginning of the present reign the regent patched with square faced stone many parts that had fallen down. (Y. Y. 1;46).

When it came to the building of the palaces of course the mountain influences were specially taken into consideration; also the course of the streams. All the drainage is through two exits south of the East Gate and in order that the palace might be stationed at the head waters of these, ground along the north and west was first considered. In the selection of the palace site two famous Koreans came into conflict; one was Mu-hak the Buddhist and the other was Chŭng To-jun the Confucianist. Probably their methods of arriving at a conclusion were not the same, at any rate they did not agree. Mu-hak desired the palace to abut on In-wang-san [仁王山], which is west of the city; Chŭng To-jun voted for the present site, which is at foot of Puk-ak, or as it is generally called North Mountain. Mu-hak prophesied all sorts of evil, much of which was supposed to come to pass in the miseries of the Japan, or Im-jin war, but he failed and the palace was outlined as it now stands. (Y. Y. 1;46).

In 1394 and 1395, before the building of the city wall, the Tă-myo, or Tablet House of the Kings, and the Kyŭng-bok Palace were built.

The T'ă-myo, or Chong-myo, built in 1394, is enclosed in a beautiful, wooded park north of the main street, and less than half way from the great bell to the East Gate. It has no *Hyŭn-pan*, or inscription, over the entrance, like the palace, but it is a much more sacred enclosure, for in it are the ancestral tablets of the kings. It was originally built

seven *kan* long, with three steps leading up, two *kan* houses to east and west, and three *kan* houses on each side of the court. In the west temple are the royal ancestral tablets and in the east temple tablets of worthy officers of state. The great tablet house is in Chong-myo, the most sacred spot in the city, higher than the Imperial Altar (the new Temple of Heaven), [皇壇] or the Sa-jik (the old Temple of the Earth) [社稷壇]. I have seen people passing the Chong-myo in the electric cars, take off their glasses and rise as they crossed the opening of the street that leads to the main entrance. In front we have a side parallel street called Pi-ma-pyŭng-mun [避馬屛門] meaning escape for a horse so as not to ride by the sacred enclosure. We shall have occasion to mention the Chong-myo later on. (Y. J. 1:35)

Among the various palaces of the city, the one that is chief in importance and was first built is what foreigners speak of as the "Summer Palace," where the late queen met her fate. The Korean name is Kyŭng-pok-kung [景福宮], which name was given by Chŭng To-jun and borrowed from Book Seventeen of the Chinese Canon of Poetry. The walls are said to be 1813 paces in length, and the height of the enclosure 21ft 2 inches, having four gates, all named by Chŭng To-jun. The most famous gate in the city is the Kwang-wha-mun with its three entrances. There was a bell cast in the 12th year of his majesty's reign 10th moon and 7th day. Pyŏn Kè-ryang wrote an inscription for it. It was hung in the gate and was used to designate hours of audience. Inside of the enclosure, behind the third entrance gate, is the Keun-jŭng-chun, or Audience Hall, the most famous building in Korea. It well repays a visit for here either in this building, or in buildings wearing the same name and standing on the same site, the greatest state ceremonials of Korea have been celebrated. The pavilion and the lotus pond were prepared at the same time but required repairing in 1404. (Y. J. 1:15-17).

The sea monsters, or *Ha-t'a* [海駄], that stand in front of the Kwang-wha gate, were evidently set up by the founder of the dynasty. At any rate they were there in 1487 for they are mentioned by the Chinese ambassador who was here at that time (Y. J. 1:6.) They are sea creatures, or water

spouters, and were so placed to guard the palace against the fire influences of Kwan-ak Mountain [冠岳山] 30 *li* distant.

What is called the East Palace, or Tong-kwan Tă-kwŭl, was built in two parts behind the Chong-myo; the first part to the west, put up while T'ă-jo was living, was named Ch'ang-tŭk-kŭng [昌德宮], and the second part, on the east side, was built by Sŭng-jong, in the 3rd moon of 1484, the name being given it by the famous scholar Sŭ Ko-jŭng (Y. J. 1;50), who wrote the Tong-guk T'ong-gam. They are said to have been united and made one palace by Suk-jong [肅宗], who reigned from 1674 to 1720. The third palace to be occupied by royalty, is the one where His Majesty now resides, the Kyŏng-un kung [慶運宮], or Myŭng-nye-kung [明禮宮] which was originally the residence of Prince Wŭl-san [月山大君], grandson of King Sé-jo [世祖]. The last palace site to be selected is what was originally called the Kyŭng-tŭk-kung [慶德宮] later the Kyŭng-heui-kung [慶熙宮] and known to foreigners as the "Mulberry Palace."

In 1398 Chŭng To-jun [鄭道傳] selected the site for the Sa-jik, [社稷] or Earth Altar. It is at the rear of the Mulberry Palace to the north west and at the foot of In-wang Mountain, surrounded by pines, that form a beautiful grove. Formerly it was open to the public, but lately I see that soldiers are placed at the entrance to bar the way. There are two altars, to east and west, six feet or so apart, and each about 24 feet square, the one to the east is for the God of the Earth, and the one to the west for the God of Harvest. In the one to the east, a stone tablet a foot or so in height stands at the south side midway of the altar. The Sa-jik is a very sacred enclosure, and is regarded by Koreans with great reverence. (Y. J. 1;34).

A famous building begun in 1398 is the Sŭng kyun-kwan [成均館] or Temple of Confucius. It is in the north east quarter of the city, behind the East Palace, and to the left of the roadway leading to the Little East Gate. The building then erected was burned down in 1400, and the enclosure remained vacant till 1405 when T'ăjong, who had made Song-do his capital for five years, came back and began the work anew. The building was finished in 1407. There is the central hall and the verandahs to east and west. Con-

fucius' tablet occupies the central seat and his disciples are ranged on each side, there being 113 tablets to Chinese disciples and 16 to Koreans. (Y. J. 2;10).

The Big Bell which hangs in the pavilion in the centre of the city was cast by T'ă-jo in 1396 and hung where it remains today. Se-jo repaired the building some fifty years later. It was burned down and again restored in the reign of the present emperor. The Bell's name is "In-jŭng," "director of men." In ancient days when its note rang out for bed time, there was no going abroad in the streets till the voice sounded the reveille. "In-jŭng Si-e" means in ordinary speech the "bell's hours" the time of quiet in the ancient city. The story of the child thrown into the molten metal when the bell was cast, is so well known that it needs no repetition here. The bell in size is about 8ft by 10, a monster that has swung on its beam for five hundred years. (Y. J. 3;16).

Another monument of special interest is the Marble Pagoda, that stands within the limits of the old town of Han-yang. The exact date of its arrival is hard to fix, but evidence points to its having been brought from Peking in the early part of the fourteenth century. King Chung-sŭn of Koryŭ was married to a Mongol, whose name was "Queen of the Treasure Pagoda" (T. G. 42;5). She came to Korea in 1310, or sixteen years after the death of Kublai Khan. Whether this name associates her with the Marble Pagoda or not is a question. In the *Yŭ-ji Seung-nam* we read "There is on Pu-so mountain, in Pung-tŭk, a monastery called *Kyŭng-jun*. Before it stands a pagoda of thirteen stories, carved with various figures in a marvelous way elsewhere unequalled. Tradition says it was built by T'al-t'al (脫脫) minister of the Wun's" [元] (Y. J. 13;3). The *Ta-han Chi-ji* adds "two pagodas were built, one in Han-yang and the other in Pung-tŭk." From this we conclude that the one in Seoul was set up at about the same time or before the one in Pung-tŭk which would make the date fall within the first half of the fourteenth century. T'al-ta'l came to Korea as envoy of King Sŭng-jong in the tenth moon of 1303 (T. G. 41;13). He was a noted Mongol and evidence points to his having designed the Marble Pagoda. The monument is a masterpiece of its kind and is certainly in keeping with the great Mongol conquerors.

The hands that fashioned its form are the hands that carried conquest to the ends of the earth and shook all existing empires.

To the south of the Pagoda stands a tablet stone on the turtle's back. The inscription has been worn away but the name remains, "Tablet of Wun-gak Sa." It was erected by Kim Su-on a courtier of King Se-jo (Y. J. 3;36) who was expelled from the Confucian Temple on account of his sympathy with Buddhism. As Se-jo did not come to the throne till 1455, and as Wun-gak monastery was not so named till the tenth year of his reign or 1464 (Y. J. 3;86) the Tablet, bearing the name of the monastery as it does, could not have been erected till a later date. We therefore date the pagoda from the first half of the fourteenth century, and the tablet from the latter half of the fifteenth.

The walls of the city were built, the gates named, the palaces put in place through the engineering skill and energy of these four great men, T'ă-jo, Muhak, Chŭng To-jun and Cho Chun, but greatness does not necessarily bring happiness nor does power insure safety. There were born to T'ă-jo nine or ten sons, and there was war between them. The fifth, as marked in the record book, who afterwards became T'ă-jong, was a fierce tyrant. He killed two of his brothers, and so defiled the precincts of the palace that his father in disgust and despair went to live in Ham-heung. From 1398 to 1407 he remained in exile. He had carried away the royal seal but had put his son Chŏng-jong on the throne in his place. Chŏng-jong's queen, who feared T'ă-jong, induced her husband to abdicate in favor of his younger brother, and so there were for ten years three kings in Korea at the same time, T'ă-jo called Ta-sang-wang, the great chief king, Chŏng-jung, the chief king and the real king T'ă-jong. Two other brothers Pang-gan (芳幹) and Pang-sŭk (芳碩) raised an insurrection and made an attack upon the palace. Two battles were fought in the city, the first at Ch'o-jŭn Kol, which is on the south side of the main street almost opposite to the Chong-myo entrance, and the second or great battle was fought at Tă-jŭn Kol near the Picture Hall, Yung Heui-jun (永禧殿), Chingokă. These two districts, First Fight Town, and Great Battle Town, perpetuate the memory of T'ă-jo's turbulent

sons. In this insurrection the great man Chung To-jŭn was in some way involved. Chung had been an officer under Sin-u of the last dynasty, but had completely won the heart and confidence of T'ă-jo, so that letters passed between them as fast friends. He had fixed upon the Sa-jik, had found a site for the palace and given it a name, had named the gates of the city as we see them to-day. He was the author too of the laws and ceremonies that then governed the state, as well as being a successful writer of lighter ditties. At a feast, we are told, T'ă-jo repeated a song written by Chung To-jŭn and then asked the author of he would not dance to it. To the delight of the company Chung To-jŭn arose and tipped them off a Korean highland-fling. Such was the man whom T'ă-jong, then a stripling of thirty years, had arrested on the charge of high treason. "I will serve your majesty, if you will but give me an opportunity" said the old minister. "You were a traitor to Song-do and you are a traitor here. Off with his head," was Tă'-jong's reply. They beheaded him and his son and destroyed his family. His magnificent home was seized upon and became the Sabok or government stables. At the rear of the Treasury Department you will see a large gate with three characters on the *Hyŭnpan*, Tă-pok-sa. This was originally the home of Chung To-jŭn. (Y. Y. 1:50).

T'ă-jong sent many messengers asking his father to return: some of these T'a-jo, according to the fierce methods of the day, had beheaded, others were disgraced. At last whom should T'ă-jong send but the old priest Mu-hak. "How is it you dare to come on a message from the rebel?" asked T'ă-jo, but the old bonze smoothed him down and at last, by soft words, persuaded him to return.

T'ă-jong went out to meet his father and erected a tent across the road in his honor. It was his desire to offer a cup of drink with his own hands, but the ministers warned him to beware of going near one so fierce as this Great Chief King, so the glass of *sul* was passed by the hand of a eunuch, and T'ă-jong looked on at a distance. The old king laughed "Ha! ha! you rascal," drew the royal seal from his sleeve, threw it at Tă-jong and shouted, "Take it then, since it is what you want." He also drew from his sleeve an iron baton with which he had intended to mete out vengeance on the head of

his son had he approached near enough. Such were the unhappy domestic days in which the city was built.

Muhak disappears from the scene and Cho Jun [趙浚], who built the wall, becomes one of T'ā-jong's favorites. His son Ta-rim is married to the king's second daughter, and has built for his residence Nam-pyŭl Kung [南別宮] that used to stand on the site of the Imperial Altar. Ta-rim turned out a failure as son-in-law of the king, and to this day the nation ascribes to him the origin of the baneful custom of "squeeze," which has played so prominent a part in the history of Korea. At that time inspectors were appointed to make note of officials found guilty of extortion, and a black mark was lined across the entrance gate. Ta-rim was such a notorious "squeezer" that his gate gradually took on black as its color all the way from the lintel to the ground, and *Kŭmeun Mun* or Black Gate was the name it wore for four hundred years, till it was removed a year or so ago to make way for the Imperial Altar and the Wŭn-go-tan or Altar to Heaven.

Another point of interest associated with the days of T'ā-jo, that we must not fail to notice, is Chŭng-dong, or the present Foreign Settlement, Legation Town, which takes its name from the Tomb of Queen Kang that was located on the site of the British Legation. Queen Kang was of poor parentage, but once when Yi Tan, afterwards T'ā-jo, was riding through the district of Kok-san he passed a young woman by a spring of water. He stopped and asked her for a drink. She lifted the calabash, but first, before passing it to the stranger, scattered over it a handful of willow leaves. T'ā-jo took it and said, "Why the leaves when it is water I want?" "But you have been riding hard and are heated," said the maiden, "the willow leaves will keep you from drinking too fast." He marked her a wise woman and later made her Queen Kang. She died in the 8th moon 1396 and in the 1st moon of 1397 she was buried on the north side of Whang-wha ward, the present British Legation compound. Three years after the sacrifice they removed her tablet to In-an Hall, in the "Summer Palace," and three years later placed her portrait in the Ancestral Temple. In 1409 the Tomb was considered unpropitious and so was removed and placed in Yang-ju east of the wall. For a time her spirit had been worshipped, and

her tomb guarded, but the question of a good Confucianist like T'ă-jo having two wives came up, and Queen Kang was ruled out, her tomb forgotten, and for two hundred years the grave that gave the name to the Foreign quarter of Seoul was unknown. It remained for Yul-gok Sŭn-săng, one of the great scholars of Korea, to call the attention of the nation to the neglect, that they had been guilty of, in giving up the worship of Queen Kang's spirit. No one knew the place of the forgotten tomb. The wise and great were ordered out to assist in the search, but with no success. At last in the writings of Pyŏn Ke-ryang [卞季良] they found it recorded that, Chung-neung [貞陵] was situated northeast of the wall, and, thus directed, they discovered it outside of the Little East Gate.

Song Si-yŭl [宋時烈] says that T'ă-jo's heart was so wrapped up in the dead queen, buried in front of his palace, that he never ate without first hearing the temple bells; "but now in this year (1668,) the site is given over to ruin, scarcely recognizable, the walls and stone guards are fallen, and only the ruins of the tablet house are left."

In the 9th moon of 1669, the temple house was rebuilt and the guards set up. On the day of sacrifice a great rain fell so that the people said the rain had come to wash away the wrongs that had been done Queen Kang. To-day Queen Kang's tomb (Chung-neung) is one of the attractive points outside of the city (Y. Y. 1;54).

T'ă-jo made himself secure by connecting the capitals with the outermost limits of the country by means of fire-signal, from the top of Nam-san. Nam-san connected with A-cha Peak [峨嵯山] in Yang-ju [楊州] and so sent on news to Ham-kyŭng and Kang-wŭn; also signals were sent by way of Ch'un-ch'ŭn Peak, [穿川峴] Nam-han, to Kyŏng-sang; a third line over Lone Tree Mountain [母岳] carried news by way of land to Whang-hă and P'yŭng-an. Light-house peak, south west of Mo-ha-kwan, sent the message over sea to a peak in Whang-hă. The fifth line was south by way of Kă-wha Mountain [開花山] to Ch'ung-ch'ŭng and Chulla (Y. J. 3;16).

In 1429 King Se-jong [世宗], who was one of the great kings of this dynasty, built Mo-ha-kwan and the gate [迎恩門] that used to stand on this side of "Independence Arch" where the pillars still remain. It was here that the Chinese

envoy used to wait, till the king came out to meet him. There were at that time three guest houses called Kwan [館] inside of the wall; the Tă-p'yŭng Kwan [大平館] which stood on the left just as you entered the South Gate. This was the entertainment hall for the envoys of the Ming [明] dynasty; the Tong-p'yŭng Kwan [東平館] stood southeast of the Su-pyo [水標橋] or Water Mark Bridge; and here the Japanese representatives were entertained. The Puk-p'yŭng Kwan [北平館], in the east part of the city, was for the entertainment of Ya-in [野人] or Barbarians (Y. J. 3;15,21).

Two hundred years after the founding of the city, in 1592, the victorious Japanese army marched in through the South Gate, and burned the palaces Kyŏng-pok, Ch'ang-tŭk and Ch'ang-kyŭng (K. J. 31:3). The general and his staff made their headquarters at first in the Ancestral House of the kings, Chong Myo. Koreans say that so many fierce and uncanny spirits attacked them, that the general burned the Tablet House (K. J. 31;8) and moved with his staff to Nam-pyŭl-kung, the palace built for the wilful son of Cho Jun. It was forever after a violently haunted house, a sort of chamber of horrors, was this Nam-pyŭl-kung. A tower had been built beside it called Myŭng-sŭl-lu [明雪樓]. the three characters meaning "Mings," "wash away," "tower," a memorial expressive of Korea's sorrow at the fall of the Mings. When the embassy from the Ch'ŭngs, or present Manchu dynasty, first came, the government took good care not to honor them by entertaining them in the Ta-pyŭng-kwan, where the Ming ambassadors had been feted, but put them up in the haunted Nam-pyŭl-kung, where the Myŭng-sŭl Tower was. "What on earth is this?" asked the ambassador and his party. "Myŭng-sŭl-lu! Is this some sort of memorial to the hated Mings?" "By no means," said the Korean government, "it has no reference to the Mings at all. It means simply "Bright-snow Tower." "How poetical!" said the envoy, and goblins and inscriptions troubled him no more.

In the winter of 1593, when king Sŭn-jo [宣祖] returned from his flight north he found the palaces burnt, the Tablet House dust and ashes and the official city a ruin. For want of a better place he made the home of Prince Wŭl-san his palace and called it the Kyŭng-eun-kung. It stood on the

KINGS OF THE HAN-YANG DYNASTY			DATE	AGE	BIRTH PLACE	WHERE CROWNED	DIED
1	T'ă-jo	太祖	1392	73	Yŏng-heung (Ham-kyŭng)	Song-do	East Palace
2	Chŏng-jong	定宗	1398	62	Ham-heung	Summer Palace	In-tŭk Palace
3	T'ă-jong	太宗	1400	55	Ham-heung	Song-do	"New" Palace
4	Se-jong	世宗	1418	53	Seoul	Summer Palace	A Prince's Palace
5	Mun-jong	文宗	1450	38	Seoul	A Prince's Palace	Summer Palace
6	Tan-jong	端宗	1453	16	East Palace	Summer Palace	Yŭng-wŭl
7	Se-jo	世祖	1455	51	*Pon* Kung	Summer Palace	East Palace
8	Ye-jong	睿宗	1468	19	A Private house	East Palace	Summer Palace
9	Sŭng-jong	成宗	1469	37	A Prince's Palace	Summer Palace	East Palace
10	Chung-jong	中宗	1506	56	(Unrecorded)	Summer Palace	East Palace
11	In-jong	仁宗	1544	30	Summer Palace	East Palace	Summer Palace
12	Myŭng-jong	明宗	1545	33	(Unrecorded)	Summer Palace	Summer Palace
13	Sŭn-jo	宣祖	1568	56	A Private house	Summer Palace	Imperial Palace
14	In-jo	仁祖	1623	54	Hă-ju	Imperial Palace	East Palace
15	Hyo-jong	孝宗	1649	40	*Pon* Kung	East Palace	East Palace
16	Hyŭn-jong	顯宗	1659	33	Muk-den	East Palace	East Palace
17	Suk-jong	肅宗	1674	59	Mulberry Palace	East Palace	Mulberry Palace
18	Kyŭng-jong	景宗	1720	36	East Palace	Mulberry Palace	East Palace
19	Yŭng-jong	英宗	1724	82	East Palace	East Palace	Mulberry Palace
20	Chĕng-jong	正宗	1776	48	East Palace	Mulberry Palace	East Palace
21	Sun-jo	純祖	1800	44	East Palace	East Palace	Mulberry Palace
22	Hŏn-jong	憲宗	1834	22	East Palace	East Palace	East Palace
23	Ch'ŭl-jong	哲宗	1849	32	Kang-wha (?)	East Palace	East Palace
24	The Emperor		1864		A Prince's Palace		(K. J.)

site of the present Imperial Palace in Chŭng Dong and there the king lived some fifteen years. His son Kwang-hă-ju who was degraded and removed from his place in the Ancestral Hall built the Mulberry Palace calling it the Kyŭng-tŭk-kung, and the Kyŭng-in-kung. The Kyŭng-in-kung was destroyed in the next reign and apparently to get free from all association with Kwang-hă-ju the name Kwang-tŭk was changed to that of Kyŭng-heui, that being the present name of the Mulberry Palace.

As so much of the life of the capital centres about the person of the king I give a list of the different kings and mark the palaces that they were crowned and died in, also the ages, in order to show how propitious the influences of the mountain proved. I drop from the list of kings the two disgraced monarchs Yŭn-san-kun and Kwang-hă-ju.

The average age of the kings is only about 44. As to whether this in any way reflects upon the guardianship of the hills we have no record, but thus it is and thus has the royal residence been shuttled about through the city. This table shows that there was no permanent occupation of the "Summer Palace" from the time of the Japanese invasion till the rebuilding of it by the regent in 1865. Many of the old inhabitants still remember when it was but a heap of ruins, like the "Mulberry" palace. This latter, too, passes out of sight as a royal residence in 1864. The reason the "Mulberry" palace was given up is that certain geomantic "tiger" influences connected with it were said to have caused great disaster throughout the country from tigers and so the place, at a general call from the people, was vacated. The Regent, we are told, used much of the stones and timber for the repairing of the Kyŭng-pok-kung, till Queen Cho called his attention to the fact that Suk-chong had been born in the "Mulberry" Palace, and that it ought to stand; thus it was left as we see it today.

The city and palaces were again shaken up in 1636 by the Manchu invasion, but no mention is made of it in the Kuk-cho Po-gam or other histories, lest it should offend the great empire of China, to which Korea was at that time paying tribute.

Before leaving the palaces I would call your attention to the beautifully located Kyŭng-mo-kung [景慕宮] erected by

Chŭng-jong [正宗] about 1776, in memory of his father, who is called Twi-ji Tă-wang, or "Coffin King," though he never occupied the throne. Yŭng-jong had been greatly offended by the behaviour of his son, Coffin King, and at last, unable to endure his presence longer, had him nailed up in a coffin and smothered. Coffin King's little son (afterwards Chŭng-jong,) stood by, saw it all, and the terrible memory of it followed him through life. When he became king in 1776 he built the Kyŭng-mo-kung, in memory of his father, and placed his portrait there. This palace stands south of the Confucian Temple and east of the East Palace. Gates open just across the way. The name of the gate is Wŭl-gun-mun [月覲門] or gate of monthly audience, still recording the fact that Chŭng-jong went month by month to see his father's portrait. At the place of crossing, the way is paved with stone in order to save from injury the Dragon's back which crops out at that point. The box in which Coffin King was smothered is said to have been until recently in the court of the house occupied by the late Mr. Hutchinson north of the canal, and east of "Water Mark" bridge. Two years ago the picture of Coffin King was taken to Su-wŭn for burial and the Kyŭng-mo-kung was transformed into Korea's War Temple. The Yung-heui-jun [永禧殿], Hall of War Kings, near the Japanese Settlement, was discovered to be rendered unpropitious by the presence of so many foreigners, and on this account the six partraits of T'ă-jo, Se-jo, Sŭng-jong, Suk-jong, Hŏn-jong and Yŭng-jong were removed to six rooms in the palace of Coffin King. There is also a *Sil* or room being prepared for the protrait of his present Imperial Majesty, seeing that his lot has been cast in turbulent times.

At the beginning of the third century, there were three noted Chinese who, by a covenant became brothers, the oldest Yu Hyŭn-tuk[劉玄德] the second Kwan-u [關羽] and the third Chang-pi] 張飛]. They were born in low station; Kwan-u, who afterwards became the God of War for so much of the Far East, was originally a bean-curd pedlar. There is a saying current among illiterate as well as educated Koreans that preserves these three names in Korean history; translated it runs, "The spirit of Yu Hyŭn-tuk became king Sŭn-jong of the Mings, the spirit of Chang-pi became king Sŭn-jo of

Chosŭn and that is why Kwan-u came to aid in the Imjin war." When Korea first asked aid of the Mings king Sŭn-jong refused it, but in a dream Kwan-u came to him and said, "The spirit of my dead brother is your majesty, my younger brother Chang-pi lives in the person of Sŭn-jo king of Korea; will you not aid him?" About that time the form of Kwan-u and his spirit soldiers appeared suddenly in mid-air outside of the South Gate, where the temple erected in his honor now stands. He moved across the city and disappeared outside of the East Gate, where his other temple is (Tong-myo). These temples are well worth a visit, and are frequented by all classes in the city. Koreans say however that neither a Yŭ [呂] nor a Ma [馬] dare enter, as they are the surnames of those who had to do with the killing of Kwan-u the God of War. There is another temple to his honor, called the Puk-myo, inside of the wall, east of the Confucian Temple. Shrines erected to his memory are scattered throughout the city, one of these adjoining the pavilion of the Great Bell. Not only did Korea build these out of gratitude for deliverance in the Im-jin war, but she also erected an altar at the East Palace enclosure called the Tă-po-tan, where sacrifice was offered to three Emperors of the Mings.

POINTS OF INTEREST IN SEOUL.

(LETTERS AND FIGURES REFER TO MAP.)

PALACES (Kung)

Kyŭng-bok-kung 景福宮 "Summer Palace." C. D. 3. 4.

Ch'ang-tuk-kung 昌德宮 The west portion of the "East" Palace. F. 3.

Ch'ang-kyŭng-kung 昌慶宮 The east portion of the "East" Palace. F. 3.

Kyŭng-tuk-kung 慶德宮 The "Mulberry" Palace. B. 5.

Kyŭng-heui-kung 慶熙宮 A later name of the "Mulberry" Palace. B. 5.

Kyŭng-un-kung 慶運宮 The "Imperial" Palace. C. 6.

Myŭng-ye-kung 明禮宮 A name sometimes given the "Imperial" Palace. C. 6.

Yuk-sang-kung 毓祥宮. C. 2. The palace occupied by the mother of King Yŭng-jong (1724-1776).

Su-jin-kung 壽進宮. D. 5. The palace of the late dowager-queen Cho, who chose Chŭl-jong, and the reigning emperor, as her adopted sons.

Chŭ-kyŭng-kung 儲慶宮. D. 7. The palace of the mother of Wŭn-jong the father of King In-jo who reigned from 1623 to 1649.

Pon-kung 本宮 (The name refers in general to any palace where a king is born.) G. 4. This old tree and the shrine underneath it are regarded as sacred because king Hyo-jong was born here. He reigned from 1649 to 1659.

Sŭn-heui-kung 宣禧宮. C. 3. This palace was erected for the mother of Coffin King wife of king Yŭng-jong who reigned from 1724 to 1776.

Kyŭng-u-kung (Ka-sun-kung) 景祐宮. C. 3. Erected by king Chung-jong for one of his wives, a daughter of Pak Chong-kyung.

Sun-wha-kung 順和宮. E. 5. Erected for a wife of king Hŭn-jong, a daughter Kim Chă-chung.

Un-hyŭn-kung 雲峴宮. E. 4. The old home of the Regent the father of the Emperor where the Emperor's older brother now lives.

Chang-eui-kung 章義宮. C. 4.

Nam-pyul-kung 南別宮. D. 7. Built first for son-in-law of king T'ă-jong, afterwards used as a guest house for the Ch'ŭng envoys. On its site now stands the Imperial Altar 皇壇.

Kyŭng-mo-kung 景慕宮. G. 3. Built by Chŭng-jong (1776-1800) in memory of his father "Coffin King."

OTHER POINTS OF INTEREST

Chang-Ch'ung Tan 奬忠壇. Altar to the brave and loyal. (G. 8.) This was erected only recently. It is said that Arlington Heights outside of Washington city gave the first promoters of it the idea of setting aside some such place in commemoration of the brave as America had done, It is toward the foot of Nam-san inside of the Su-gu-mun to the south.

P'il-un-tă 弼雲臺. This is a rock pavilion at the foot of In-wang-san (B. 3.) from which you look east over the Summer Palace and across the city.

Chil-sŭng jung 七星亭. The pavilion of the Seven Stars near P'il-un-tă (B. 3.) This was erected by the regent, father of the Emperor, and characters in his own handwriting are over the doorway.

Kong-wun-ji 公園地. This is the enclosure that now includes the Pagoda and Tablet (E. 5.)

Kuk-sa-tang 國師堂. This is a temple in honor of Mu-hak the teacher of Tăjo and it stands on the top of Nam-san.

Ch'il-sŭng-gak 七星閣. This temple to the Seven Stars stands high up on In-wang-san and is one of the few active remains of Buddhism in the city. There are no priests in connection with it, only laymen. The road leading up to it starts from the Kyŭng-u-kung.

Whang-hăk-jŭng 黃鶴亭. "Pavilion of the Yellow Crane" is a place for archery inside of the Mulberry Palace.

In spite of the fact that one might be glad to get away as far as possible from Chinese influence in Korea, you keep running upon it at nearly every turn. Whether it be the naming of palaces, or gates, or wards of the city, not only are Chinese characters used but Chinese philosophy enters as well. The five primordial elements, metal, wood, water, fire, earth govern in all such matters. The east falls under wood 木, the west under metal 金, the north under water 水, the south under fire 火, the middle point, which is also reckoned, under earth 土. Attached to each of these is one of the virtues, *in-eui-ye-ji* 仁, 義, 禮, 智 Mercy, Loyalty, Ceremony, Wisdom. Mercy belongs to the east, and so we find it in the name of the great East Gate of the city. Loyalty or Righteousness is associated with the west, hence this is the leading character in the names of the three west gates. Ceremony is associated with the south and so appears in the name of the South Gate.

Heung-in chi mun (The East Gate) 興仁之門 H. 5. "The gate that uplifts Mercy."

Ton-eui-mun (The "New" Gate) 敦義門 B. 5. "The gate of Firm Loyalty." This gate which formerly stood west

of the "Mulberry" palace was moved to its present site by Yi Ch'um 李瞻 an officer of the reprobate king Kang-hă-ju. It was at this time that the Mulberry Palace was first built Naturally a roadway running past the rear would be unpropitious which alone could account for its removal.

So-eui-mun (The Little West Gate) 昭義門 B. 6. "The gate that shows the Right." This may account for the fact that in ancient times criminals were led out of this gate to be beheaded. Dead bodies are taken out through it too, the reason being that the primal element of death, Keum, 金 is associated with the west.

Ch'ang-eui-mun (The Northwest Gate) 彰義門 B. 2. "The gate of the display of Righteousness," *Eui* being also the leading character of the name.

Sung-ye-mun (The South Gate) 崇禮門 C. 7. *Ye* is the character associated with the south and so it appears in the *hyun pan* over the gate, "the gate of exalted Ceremony."

The two gates to the east of the city, the Little East Gate, called He-wha-mun 惠化門 and the Su-gu-mun marked Kwang-heui-mun 光熙門 were named in honor of the king. The first and foremost place in the great matter of names, so important in the eyes of the Korean, is given to Chinese philosophy. After this honor is paid, the king comes in for his share. He-wha-mun means "the gate where royal favor comes forth." Kwang-heui-mun means "the gate of royal splendor."

Only one king has ever passed through the Little East Gate and that was King In-jo in 1636 when he was escaping from the Mongol invaders.

The Su-gu-mun or Water-mouth Gate is defiled by the proximity of the burying ground and that is why it is permitted to carry the dead through it as well as through the Little West Gate.

In the naming of the gates of the Kyung-pok-kung or "Summer Palace" we see also the influence of Chinese philosophy. "Spring" is associated with the east and "Autumn" with the west; the east gate of the "Summer Palace" therefore becomes Kŭn-ch'un-mun 建春門, "The gate of opening Spring," while the west Yong-ch'u-mun 迎秋門, "The gate

that meets the Autumn." In Chinese writings Hyun-mu 玄武 is the spirit of the north and so the north gate become Sin-mu-mun 神武門 or the gate of the Spirit Hyŭn-mu.

The Kwang-wha-mun or front gate of the palace is so named in order to do honor to the king, "The gate of Glorious Merit."

When Sŭ-kŭ-jung 徐居正 wrote the names of the gates for the east palace he thought less of Chinese philosophy and more of trying to please his majesty. The front gate is Ton-wha-mun, somewhat similar in thought to Kwang-wha-mun.

I am told that the famous scholar Han Suk-pong wrote the name over the entrance to the "Mulberry" Palace Heung-wha-mun 興化門 which Korean scholars speak of as a work magnificently executed. There is a story called Ya-jo-kă "The hill that shone at night," associated with this *hyn-pan*. The inscription was said to have shone with so great brilliancy that moon and stars were eclipsed till a Mongol soldier fired a shot into it and destroyed the light.

NAMES OF TOWNS IN SEOUL, WITH LOCATION ON MAP.

An-dong, "The town of peace" 安洞. D. 4.
A-hyŭn (A-o-kă) 阿峴. A. 7.
An-hyŭn (Kil-ma-jă), "Pack Saddle Hill." 鞍峴. A. 4.
Ch'a-dong (Su-re-kol), "Cart Town." 車洞. B. 6.
Ch'ang-nim-jung-dong, "The town of the Big Woods" 昌林井洞. C. 5.
Chak-tong, "Sparrow Town" 雀洞 B. 8.
Chang-heung-dong, (Chang-dong) 長興洞. D. 7.
Chang-eui-dong, "The Town of Loyalty." 壯義洞. C. 3.
Chi-jŭn-dong (kol), "Paper Store Town" 紙廛洞. C. 6.
Chong-hyŭn (Puk-ta-ran-jă) 鍾峴.
Chip-kŭ-dong, "Pick up Town" 執擧洞. F. 6.
Chip-keui-dong 執機洞. F. 6.
Ch'o-dong, "Grass Cloth Town" 草洞. F. 6.
Ch'o-jun-dong, "First Fight Town" 草廛洞 (Grass Town) where the sons of Tă-jo had their first encounter hence the name.
Chŭl-lip-dong, "Military Hat Town" 戰笠洞. C. 4.

Ch'uk-dong (Sa-tu-sŭk-kol), "Tanning Town" 畜洞. D. 7.
Chu-dong (Chu-ja-kol), "Type Town" 鑄洞. E. 8.
Chuk-dong, "Bamboo Town" 竹洞. E. 6.
Chun-dong, "Law Town" 典洞. D. 5.
Ch'ŭn-ch'o-dong 川椒洞. F. 6.
Ch'ŭng-suk-dong, "Slate Town" 靑石洞. E. 5.
Ch'ŭng-sŭng-dong, "Blue City Town" 靑城洞. E. 4.
Chwi-hyŭn-dong, "The Town where the Good Meet" 聚賢洞. C. 6.
Eun-hăng-dong (Eun-hăng-namu-kol) 銀杏洞. C. 4.
Ha-hak-dong, "Lower Water Pestle Town" 下碓洞, B. 6.
Han-hak-dong (Han-yan-kol) 漢學洞. This town stands on the site of the old town of Han-yang. E. 5.
Hal-lim-dong 翰林洞. B. 7. There is a story of an abduction case that makes this town famous and that gave it its name but it is too long for insertion here.
Hap-dong (Cho-kă-kol) 蛤洞. B. 7. 5.
Hoi-hyŭn-dong, "The Town where the Good Meet" 會賢洞. D. 7.
Hoi-mok-tong, "Juniper Tree Town" 檜木洞. E. 5.
Hoi-dong (Chă-kol), "Ash Town" 灰洞. F. 7; E. 4.
Hong-mun-dong (Hong-mun-sŭ-kol), "Red-gate Town" 紅門洞. E. 6.
Ho-dong, "Jug Town" 扈洞. E. 8. G. 4.
Hu-jŭng-dong, "Rear Well Town" 後井洞. F. 5.
Hu-chŭn-dong (Tui-nă-kol), "Back Stream Town" 後川洞. F. 7.
I-mun-dong, "Big Gate Town" 里門洞. B. 8.
Ip-dong (kat-jŭn-kol), "Hat Store Town" 笠洞. E. 6.
I-dong (Sin-jŭn-kol), "Shoe Town" 履洞. E. 6.
I-gan-chŭng-dong, "A Well Town" 二間井洞 C 5.
Ik-nang-dong (kol) 翼郎洞. E. 4.
Ka-hoi-dong, "The Town of Pleasant Meeting" 嘉會洞. E. 3.
Kă-jŭng-dong (Tu-ke-u-mul-kol), "Covered Well Town" 蓋井洞. B. 7, D. 5. Called so because there is a well in the neighberhood.
Kal-hyŭn 葛峴. A. 2.
Kŭ-Pyŭng-dong, "The Town of Good Living" 居平洞 B. 5.
Ke-săng-dong (Săng-kol), "Cinnamon Town" 桂生洞. E 4.

Keum-pu-hu-dong (Tui-kol), "The Town behind the Keum-bu Prison" 禁府後洞. D. 5.

Keun-dong 斤洞. C. 4.

Kwan-dong, "Town of the Confucian Hall" 館洞 F. 6, G. 3.

Kwan-ja-dong, "Ear-button Town" 貫子洞. E 6.

Kwan-jŭng-dong (Kwan-u-mul-kol), "The Town of Kwan Well" 官井洞. C. 7.

Kok-jŭng-dong, "Crooked well Town" 曲井洞. C. 4.

Kyo-sŭ-kwan-dong, "Town of Goverment Printing office" 校書館洞. E. 8.

Kyo-dong This town marks the site of the Confucian Hall that was attached to the old town of Han-yang 校洞. E. 4.

Ma-jŭn-dong, "Hemp field Town" 麻田洞. So called because a certain Hong Kuk-gung used to live here in the days of Chŭng-jong. Hong was a high officer of state and received frequent despatches from the palace and there is a saying that "the king's words are like fine hemp string," hence the name. E. 5.

Mă-dong "Plum Flower Town" 梅洞. C. 4.

Mă-jo-mi-dong (kol), "Rice Hulling Town" 磨造米洞 B. 8.

Măng-hyŭn 孟峴. E. 3.

Mŭk-sa-dong (Mŭk-jŭk-kol), "The Town of Muk Temple" 墨寺洞. F. 7.

Mŭk-jŭng-dong, "Ink Well Town" 墨井洞. E. 6.

Mi-dong Kon-dang-kol), 美洞. There is associated with this name a story of faithfulness rewarded that is too long for insertion here. Suffice it to say that the common name Kon-dang-kol is not correct; it ought to read Ko-eun-tan-kol, "The Town of silk of Ancient Grace." D. 6.

Mo-jŭn-dong, "Ceremonial Hat Town" 帽廛洞 F. 6.

Nam-san-dong, "South Mountain Town" 南山洞 D. 8.

Nam-so-mun-dong, "Little South Gate Town" 南小門洞. H. 7.

Nam-jŭng-dong, "Indigo Well Town" 藍井洞. B. 7.

Nam-jŭng-hyŭn, 南正峴. C. 4.

Na-dong, "Gauze Town" 羅洞. E. 8.

Nă-bu-a-hyŭn, 內負兒峴 D. 9.

Nak-tong, "Camel Town" 駱洞 D. 7.

Nan-dong, "*Nan-ch'o* Town" 蘭洞 D. 7.

Năng-jŭng-dong (Ch'an-u-mul-kol), "Cold Well Town" 冷井洞 E. 6. G. 5.
Ni-dong (Chin Kol), "Mud Town" 泥洞 E. 4.
Nok-pan-hyŭn, 綠礬峴 A. 3.
Nu-guk-tong, "Water Clock Office Town" 漏局洞 C. 6.
Nu-gak-tong, "Tower Town" 樓閣洞 B. 3.
Nu-jŭng-dong, "Tower Well Town" 樓井洞 E. 5.
Oi-pu-a-hyŭn, 外負兒峴 F. 9.
Ok-p'ok-tong, "Jade Waterfall Town" 玉瀑洞 A. 5.
Ok-yu-dong, 玉流洞 B. 3.
O-chŭng-dong, "Crow-well Town" 烏井洞 G. 7.
Pak-sŭk-tong (Pak-tong), "Flat stone Town" 磚石洞 D. 5.
Păk-un-dong, "White cloud Town" 白雲洞 B. 2.
Pāk-ja-dong, "Pine-nut Town" 栢子洞 H. 3.
Pŭl-jŭng-dong (Pŭl-u-mul Kol), "*Pal* Well Town" 伐井洞 G. 6.
Pyŭk jang-dong, 壁壯洞 D. 4.
Pi-p'a-dong, "Flute Town" 琵琶洞 E. 6.
P'an-jŭng-dong, "Board Well Town" 板井洞 F. 7.
P'yŭn-ja-dong, "Horshoe Town" 片子洞 C. 7.
P'il-tong, "Pen Town" 筆洞 F. 7.
Sa-geui-dong, "Porcelain Dish Town" 沙器洞 D. 5.
Sa-hyŭn, "Sand Hill" 沙峴 B. 4.
Sam-chŭng-dong, "Town of the Bright Spirits" (Taoistic) 三淸洞 D. 3.
Sal-lim-dong, "Town of Sages" 山林洞 F. 6.
Ssang-i-mun-dong, "Town of the Twin Gates" 雙里門洞 G.8.
Sang-hak-tong, 上確洞 C. 6.
Sang-sa-dong, "Remembrance Town" 相思洞 F. 4. D. 5.
Sang-dong, "The Town of Minister Sang" 尙洞 E. 7.
Sa-dong (Sa-jik-kol), "Earth Altar Town" 社洞 B. 4.
Săng-min-dong, 生民洞 F. 7.
Săng-sa-dong, "Town of Portraits of Living men" 生祀洞 C. 7.
Sŭ-hak-dong, "The West College Town" 西學洞 C. 6.
Sŭk-ka-san-dong; "Artificial Hill Town" 石假山洞 G. 8.
Sŭk-kwan-hyŭn (Tol-go-ji), 石串峙 J. 4.
Sŭk-jŭng-dong (Tol-u-mul-kol), "Stone Well Town" 石井洞 E. 5. D. 6.

Sin-ch'ang-dong, "New Storehouse Town" 新倉洞 C. 7.
So-an-dong, "Little *An* Town" 小安洞 E. 4.
So-in-hyŭn (Cha-geun In-sung-pu-jă), 小仁峴 F. 7.
So dă dong "Little Belt Town" 小帶洞 C. 3.
So-han-hak-tong, "Little Han yang Town" 小漢學洞 E. 5.
So-san-im-dong, "Little Sage Town" 小山林洞 F. 6.
So-gong-dong, "Little *Kong* Town" 小公洞 D. 7.
So-ya-dong (Cha-geun Pul-mu-kol), "Little Blacksmith's Town" 小冶洞 D. 7.
So-jŭng-dong (Cha-geun Kyŭng-nă-kol), "Little *Chung* Town" 小貞洞 C. 6.
So-nok-pan-hyŭn, 小綠攀峴 A. 2.
Song-mok-tong, "Pine Tree Town" 松木洞 C. 4.
Song-chŭng-dong, "Pine Well Town" 松井洞 B. 5.
Song-hyŭn, "Pine Hill" 松峴 D. 4.
Sun-chŭng-dong, "Police Town" 巡廳洞 B. 7.
Su-geun-dong, "Celery Town" 水芹洞 G. 6.
Sun-la-dong, "Watchman Town" 巡羅洞 C. 5.
Su-mun-dong, "Water Gate Town" 水門洞 F. 4.
Tang-p'i-dong, "Donkey Skin Town" 唐皮洞 C. 5. E. 7.
Tă-hyŭn, "Great Hill" 大峴 A. 7. 8.
Tă-jŭng-dong, "The Foreign Settlement" 大貞洞 C. 6.
Tă-myo-kol, "Great temple Town" 大廟洞 F. 5.
Tă-dong (Teui Kol), "Girdle Town" 帶洞 G. 6.
Tă-in-hyŭn (In-sung-pu-jă), "Hill of the Good and Great" 大仁峴 F. 7.
Tă-jo-dong (Tă-ch'o-u-mul-kol), "Date Well Town" 大棗井洞 E. 6.
Tă-ch'ang-dong, "Great Storehouse Town" 大倉洞 C. 5.
T'a-bang-dong, "Tea House Town" 茶房洞 D. 6.
Tă-jŭn-dong, "Big Fight Town" Where the sons of T'ă-jo fought to a finish 大戰洞 E. 6.
Tă-jŭn-jŭng-dong, "Great Store Well Town" 大廛井洞 F. 5.
Tă-sa-dong, "Great Temple Town." There was a monastery built here by Se-jo in 1444 which gives the name. In 1512 it was destroyed and an edict was promulgated forbidding Buddhists to enter the city 大寺洞 E. 5.
Tong-hyŭn (Ku-ri-gă), "Brass Hill" 銅峴 E. 6.

Tong-san-jŭng-dong, "Garden Well Town" 東山井洞 C. 5. E. 5.

Tong-san-dong, "Garden Town" 東山洞 G. 7.

Tong-yŭng-dong, "East Pass Town" 東嶺洞 C. 5.

To-dong (K'al-kol), "Knife Town" 刀洞 B. 8. D. 6.

To-ga-dong, "The Town of *To*" 都家洞 C. 4.

T'ap-tong (T'ap-kol), "Pagoda Town" 塔洞 E. 5.

Ŭ-eui-dong 於義洞, G. 5.

U-su-hyŭn (Chă), "Ox Head Hill" 牛首峴 C. 8.

Wă-kwan-dong (Kol). Tong-p'yŭng-kwan the Hall where Japanese visitors were entertained was located in this town, hence the name "Town of the Japanese Hall" 倭館洞 F. 7.

Wŭn-dong (Kol), 院洞 E. 3.

Wŭn-chŭng-dong (Tong-san-u-mul-kol), "Garden Well Town" 園井洞 F. 6.

Yang-sa-in-dong (Yang-sa-kol), "Town of the Two Sa-in" 兩舍人洞 H. 5.

Yang-dong, 養洞 C. 8.

Yang-dong (P'ul-mu-kol), "Blacksmith Town" 冶洞 B. 7.

Yu-chŭm-dong (Not-chún-kol), "Brass-dish Town" 鍮店洞 B. 6.

Yŭn-dong (Yŭn-mot-kol), "Lotus Lake Town" 蓮洞 G. 5.

Yun-pang-dong, "Lotus-seed Town" 蓮房洞 H. 6.

Ya-hyŭn, "The Blacksmith Hill" 冶峴 G. 7.

Yak-hyŭn, "Medicine Hill" 藥峴 A. 7.

FAMOUS BRIDGES.

There are forty bridges in and about the city but only six of them are specially noted.

Kwang-t'ong-kyo (Kwang-ch'ung-tari) "The Wide Connecting Bridge" 廣通橋 D. 6.

It is on on South Street just a few yards from the Great Bell.

Chang-kyo (Chang-Ch'a-kol-tari) "The Long Bridge." Situated just below Kwang-ch'ung-tari on the canal. 長橋 G. 4.

Su-pyo-kyo (Tari) "Water Mark Bridge" 水標橋 D. 6.

Wha-ryang-kyo (Wha-ri-kyo-tari) 花浪橋 F. 6.

Hyo-kyung-kyo (Hyo-kyung-tari) "The Bridge of *Hyo-kyung*" (a book on filial piety) 孝經橋 F. 6.

Ma-jun-kyo (Ma-jun-tari) "The Horse Traders Bridge" 馬廛橋 G. 6.

SPECIAL LOCALITIES.

In the matter of manufacture certain parts of the city are noted for special articles. For example:

Wooden shoes are to be obtained from		Yun-mot-kol.
Tobacco-pouches	"	Hoi-dong
Twine shoes	"	T'ap-kol "Pagoda Town"
Girdles and strings	"	Hun-yŭn-mun "Water Mouth Gate"
Hat covers	"	Yu-kak-kol
Thatch peaks	"	Whang-to-maru
Blue dye	"	Mo-wha-kwan
Pictures	"	Mal-li-jă (Han River)
Cherries	"	Song-dong
Apples	"	North West Gate
Medicine	"	Ku-ri-gă
Metal articles	"	Chăl-mul-kyo
Boxes	"	Chung-dong
Bows	"	Tu-tari-mok
Porcelain dishes	"	A-o-kă
Fruit	"	Să-in-jŭn
Variety-stores	"	An dong

PROPHECY AND ITS FULFILMENT

In casting the eye over the city there are to be seen what Koreans call "fulfilments." Certain names that have been handed down from the past are strangely full of meaning at this time. For example, before they had carts or cars to speak of, "Car Town" was the name used to designate the region between the "New" Gate and the "Little West" Gate just outside of the walls. Today the Seoul-Chemulpo Railroad is there and it becomes Car Town in reality, fulfilling the prophecey hidden in the name.

There was the Sŭ-hak or West School so called in its re-

lation to the schools of Confucius in other points of the city. That region has become the foreign quarter and as the Korean says the seat of Western learning. Again what was formerly called the "Imperial quarter" has in these days developed into the Imperial Palace.

Chong-hyŭn, or Bell Hill, that used to be, finds the Cathedral standing on its top and the bell ringing out daily to the Korean ear its fulfilment of prophecy.

Dragon Town is now occupied by the Chinese Legation that flies the Dragon flag. All of which, in the mind of the ordinary Korean, has to do with prophecy and its fulfilment.

Many of the famous government offices have changed their designations since the reforms of 1897, and the taking of the Imperial name.

The Eui-jŭng Pu [議政府] or Executive Board that stood just in front of the Kwang-wha Gate [光化門] and east of the Stone Lions has changed its name to the Nă-pu [內府] or Home office; the I-jo [吏曹] Board of Office has become the Woi-pu [外部] or Foreign Office; the Ho-jo [戶曹] or Treasury Department has become the Office of Treasury [度支]; the Ye-jo [禮曹] Office of Ceremony has become the Educational Department [學部]; the Han-sŭng-pu [漢城部] or City Office has become the Office of Agriculture, Trade, Works [農商工部]; the Kong-jo [工曹] Office of works has become the office of Telegraph and Post [通信院]; the Hyŭng-jo [刑曹] Board of Punishment has become the office of Justice [警部]. This old office of Punishment was also called the Ch'u-jo or Autumn office, recalling the fact mentioned before, that punishment is associated with the Autumn season.

The former Pyŭng-jo [兵曹] is the present Kun-bu or War Office [軍部]. Next to the gate of the Summer Palace on the left side are to be found the Imperial Guard and the Gendarmes.

Under the old regime which lasted from 1400 till 1895 there were some 76 public offices in the city arranged under the names Pu [部], Jo [曹], Kam [監], Kwan [館], Wŭn [院], Si [寺], Sa [司], Sŭ [署], Wi [衛], having to do with the ceremony of Audience, Medicine, Music, Robes, Chairs, Clothes, Geomancy, Boats, Pictures etc., etc.

In the 10th Moon of 1487, Hŭn-jong Emperor of the Mings, died. His son sent as special ambassador to Cho-sŭn a member of the Hallim College called Tong-wul [董越], also a scholar by the name of Wang-ch'ung to act as his deputy. He sent them that they might announce his ascension to the Imperial Throne. When Tong-wŭl saw King Sŭng-chong of Korea he looked upon him with evident satisfaction, saying, "I, an old man, have heard of your majesty's learning, uprightness, and magnificence. I come now and look, and behold it is even so."

Tong-wŭl wrote an account of what he saw here in 1487 and with a translation of a part of his article I close this paper. It is a picture of his meeting the king and of the city of Seoul and will give you an idea of how greatly or how little the city has changed in these 414 years:

"The Emperor announced the name Cho-sŭn as most fitting for the Eastern Barbarian, it being also the ancient name of Korea. With the giving of the name the capital became established at Han-yang.

Crossing the Im-jin river which touches P'a-ju and Chang-tan, propitious atmospheres are evident on the top peaks of Sam-gak-san, which is the guardian mountain of the new capital and exceedingly high. The royal palace rests on the back of one of its spurs. Looking from the top of Sam-gak the view is most extended. Myriads of pine trees cover the country. On the north, the hills rise a thousand measures, so that there is no fear from attack of armies. Coming by way of the west the road is just sufficient for one to pass (Peking Pass). A half *li* from *Hong-je* there is a *Kwan* which faces Sam-gak to the north and Nam-san to the south with a road between for one rider to squeeze through, the roughest of mountains ways. Mountains encircle the walls, toward the east they also enclose the city, ; white sand like snow is seen everywhere under the pines. Between Sam-gak and Nam-san there is white with an admixture of red, but snow views predominate. Mo-wha-kwan [慕華館] is situated on the *Kon* spur of the hills with Song-ye mun (South Gate) to the south distant some eight *li*. A hall (Kwan) is built with a gate in front. When there is a message from the Emperor the king comes out to meet his

envoy here. The Kwan is used as a rest house for the envoy and also a gathering place for the officers of state. When the message arrives the king puts on his ceremonial robes and crown and comes out to meet the ambassador. The ministers with pins in their head-gear stand like ibises in attendance, while old and young gather on the hills to see, and towers and gates are filled with people in gaudy dress, houses are decorated and music is wafted on the breeze, drums beat, flags fly, insense goes up like mist in the morning air, peach and plum blosoms give color and a noise of moving horses and chairs is heard. The Stone Sea-lions bask in the sun that rises from the sea. In front of the Kwang-wha Gate they sit east and west high as the towers wonderfully hammered out. Like monkeys of Mu-san acrobats perform; with boys on their shoulders they dance and cut capers, walking the tight rope like sons of fairies with boots on too same as mountain spirits crossing stepping stones. They are masked in horse skins as lions and elephants and they dance as fabled birds decorated with pheasant tail's. Nothing was ever seen in Song-do or P'yŭng-yang that equalled this.

They have prepared the court before the *Tai-pyŭng-kwan* [太平館] (the guest house of the envoy.) Above it rises a tower; to east and west are servants quarters. Here we were entertained. The Bell swings in the tower of the city where the roads join from four points. It calls on men to rest, to rise, to work, to play. Here we sit with the eight-leaved screen spread out. The custom of the country is to hang but few pictures in the rooms. In official houses on the four sides are screens and on the screens pictures of mountains, rivers, the bamboo, characters and mottoes; in height sometimes they are two feet and sometimes three; transparent screens too hang from hooks.

At first cock-crow a messenger from the king waited on us to ask how we had slept, the king too sent a Minister [宰相] and a Secretary [承旨] to inquire after our health. When we rode out there were throngs of attendants all ready to wait on us and write down what was said. Reverence for the Emperor means reverence for the envoy and so there is an abundance of ceremony awarded him.

The royal Palace is modelled after that of China painted in red. They have no vermillion and so they use red ; neither is there oil in the paint they use. The tiles on the gates and smaller palaces are like the tiles on the official offices of the Flowery Land. There are three gates one behind the other entering the palace (Kyung-pok Kung) [景福宮] the first is the Kwan-wha [光化門] the second the Hong-ye [弘禮門] the third Keun-jŭng [勤政門] all fastened with nails shaped like conch shells and hanging with heavy iron rings. In the Audience Hall the windows are of green glass, something seen nowhere else. Before the Hall in the court there are seven ranges of steps to enter by, made of rough stones and brick, over these mats were spread. Silk screens shaded the eight windows. To the east and west there are fixtures by which the doors can be hung when the king receives audience. The two palaces Keun-jŭng (Summer Palace) and In-jŭng (East Palace) are built on the foot hills, separated by a spur that cuts one off from the other. They were built originally to suit the mountain spurs.

The chairs of the Crown Prince, Ministers, and Officers were standing in the court before the stairway. An awning of white was hung extending over the court. White, by the way, is the national color. There were lanterns, fans, banners, etc., planted in the ground. There was music, too, while a man with rapping sticks stood by to start the players off and stop them. When we approached the king bowed. They called three times "Long live the Emperor !" The officials circled about while the playing and dancing went on, and though we could not understand the music we could catch the thought of the ceremony, it being modelled after that of China. Three times incense fires were lighted and three times they bowed their heads and called "Long live the Emperor !" and then the officers with folded hands turned toward the Imperial Palace. The presents to be offered were arranged to east and west. While guest and host stood apart the Emperor's message was read, then we were led by the interpreter to a place under the awning. The king retired to change his robes and we stood to the east. His majesty then returned and took his place to the west, and so the envoy stands east looking west and

the king west looking east. We bowed and took seats on the king's throne; the deputy envoy was stationed lower down. We bowed again and thus completed the ceremony. An interpreter was then called and the following message was written. "Our little kingdom may well serve as fence and wall and still do disgrace to the wide and limitless favor of the Emperor. Even though all one's heart be in it it will be favor impossible to repay, though we die we shall never be able to make recompense. We sing the songs of Chu, that tell of the grace of heaven; we pray that as the day comes round so may blessings fall upon the Emperor. We also intone the happy sayings of the Seupsang (Book of Poetry) and we proclaim the ceremonies of the Book of Spring and Autumn which says "the various states must first see to the rectitude of the individual man. May glory ever be in the presence of his Imperial Majesty." As we were seated in our places in the Audience Hall a cup of ginseng tea was brought in, and when we had all drunk, the king arose and facing us said, "I, the ruler of this insignificant kingdom, regard as most fitting the honoring of the Imperial Head. I have received the imperial message and the grace of the words that commend me can never be repaid." Then we replied, "Because our Imperial Master has confidence in the devotion and allegiance of the Eastern Kingdom we regard you as different from all other states," and we lifted our hands and bowed. Then we, the envoys, were sent out of the Hong-ye Gate and his majesty waited till we were in our chairs. We arrived at last at the *Tapyung-kwan* where the various officers came and made their bows one after another; then the king followed to share in a banquet. He stood outside the gate facing the east. The heralds approached and said, "His majesty is waiting." On this we arose and went out to meet him, bowed, lifted our hands, and made way one for the other. Again we entered the *kwan* and took our seats in order each offering the other a glass of spirit. When we had finished the two interpreters said, "In the Book of Poetry we read, 'The mulberry is on the hill; its leaves are bright and green; now that I behold you superior men what is my joy?' We two also praised the grace of the host and the way in which

he had entertained us along the journey. Then we again arose lifted our hands and bowed and his majesty continued, "The Ceremony of the Spring and Autumn Classic says, 'The king's man, however small, is head of all officials,' how glorious then must our honored guests be. To-day these ministers who dwell near the Son of Heaven have condescended to come down to our insignificant state. Should we not show them honor?" and smiling kindly he said to the two interpreters, "Do you know what the name Imperial Minister means? It means to live and move before the eye of the Emperor." We also heard what was said and smiled. In reply to the interpreters we said, "We heard heretofore that his majesty was a scholar and a rarely-gifted gentleman. Now that we see him we know it to be so." We lifted our hands and repeated, "We thank you, we thank you "

In the court we walked upon matting spread out for guests and host. The king's ceremonial robes were embroidered with a pair of dragons coiled together and also the phoenix flying with outstretched wings. Three mat carriers followed. While the bowing went on they placed before each of us dishes, in order, among which were gold, silver, brass, porcelain containing if we sum up in a word or two fish, flesh and dainty viands. When the king presented or passed anything to us he did so according to Chinese custom and when we returned the favor we did so according to feast ceremony.

There were five layers of honeyed bread and other things piled up a foot and more upon the tables ; the several dishes of bamboo, brass, etc., were arranged in order and a border of hanging gems was fastened round the table. Silk cut into pieces formed flowers and painted pictures of the phoenix were used as ornamentation. There was an absence of fruit upon the tables. Round cakes made of honey and flour and cooked in oil were placed in a circle on the dishes in different layers and in various colors, piled up until they were a foot high and more. There were also silver and white metal dishes having eight-horned borders, ornamented with blue gems, over which were laid four kinds of silk flower leaves. Along each border there were

nails of white metal made like to pearl flowers of China. Green silk decorations were embroidered with peacocks, their tails beautifully spread and their wings lifelike, all with heads down as though bowing to the guests. Koreans like to make a display, when they set a table, piling up in front and leaving less at the rear. One table was arranged like the character one (一). There were dainties and rice soup like Chinese *Mi-go* and *Kyo-wha*, pickled relish and soy. Their fermented spirit is made of glutinous rice and not of millet as ours, and yet it was if anything superior. The aroma spread through the room in a way that surpasses even that of Chinese drink. The flavor was of the finest like the "Autumn dew" of Shantung. The wine cups were lined out like the figure one (一) and covered with a silk spread.

As we were seated on the mat his majesty suddenly arose, stepped out and looked at the tables. I did not know what he meant to do till he picked up one himself and brought it forward, desiring thus to show honor. Beef mutton and pork were among the dishes. When these were cut the ministers first tasted. Last of all there was a large table of *Mantu* with a cover of silver on the dish. One official with a knife who had cut the meat also divided the *Mantu*. There were in the *Mantu* walnuts, dates and other things prepared and seasoned suitably. Of the meat used it was all of well fed animals. There were mutton sausages strung on sticks and broiled. Various kinds of fruits were mixed up in the preparation of them.

Dainties and soup were brought in a second time till there was no place to put them and so dishes were removed from the tables and put on the mats in order to make way. After eating fish and fishy food they brought us in lotus roots to sweeten the breath.

During all this time the various officials were circled about. Those in charge of the ceremony came past us bowing. The interpreters also stood with ceremonial hats and horned belts beside the king ready to catch any word to interpret. There were in all three feasts at the *Ta-pyung-kwan*. In each case the ceremony was the same. The first was called The *Ha-ma-yun* (alighting feast); the second *Chung-yun*

(middle feast); and the third the *Sang-ma-yun* (feast of departure). The banquet in the In-chung-yŭn was called the *Sa-yŭn* (private feast). When all was finished we started in chairs and the king came out to see us off, being very gracious and particular in his form of ceremony. There was no end to the drinking of healths. We felt most grateful and overcome by his kindly sayings." (King Sung-jong was then thirty years of age. The sojourn of the envoy lasted in all five days).

As regards the appearance and customs of Seoul at that distant date he goes on to say:

"One day we went out for a picnic and, as regards a good time it was worth a hundred years. The roads of the city are straight without crooks or turns. The eaves of the houses are in line and there are many great buildings and high. Walls divide them one from the other protecting from wind and fire. In every house there is a north window for cooler ventilation. As for outside appearences there are laws that regulate, so that a rich man's house and a poor man's look just about the same. Inside however, they are at liberty to arrange as they please. The main streets pass the official residences. Outside of these there is no telling by the house who is rich and who is poor. In the homes of the literati, they have unartistic pictures pasted on the walls. On the front gate there is to be seen the emblem of emerging cosmos (the T'ă-geuk.) The poorer people build mud walls and thatch them with straw. They also use ropes in the walls to hold the mud and stones together. Fences are made of thorn bushes, some merely placed in the ground and some again tied with ropes. On many of the older thatch roofs weeds were seen growing and many of the huts looked like stacks of grain. "Though the phoenix flies a thousand feet from the ground yet the wren lives comfortably in the limb of the tree." The ground used for building on is always low and damp. In the rooms mats are used to sit on, also square or oblong matresses. They make pillows of silk or linen, stuff them with grass and use them to lean upon. They do not keep pigs near the houses and show little interest in flowers. For the carrying of heavy loads they use cattle and horses but horses are much more frequently seen. While

they keep domestic animals there is not a sheep anywhere. Koreans eat things obtained from the hills and the sea, also vegetables from the river side. An old man from a distant village had never tasted pork in all his life; at the feast he was offered some and he ate it as though in a dream.

When the poor bury they make use of some mountain spur, the rich select their graves more in the valley. On my way through Whanghă and Pyŭng An I noted that there were graves every where to the very tops of the hills. The rich select their graves with care. They use stone in front but no head stone. This is all a custom peculiar to the country and I cannot pronounce upon it.

The way they do up their hair marks differences of rank. They use a headband of horse hair with rings behind the ears that denote the degree. Jade rings mark the first, gold the second and silver the third, ordinary classes use bone, horn or shell. Children with short hair do not divide it fore and aft but when it comes down to the shoulders at 16 or 17 years of age they plait it. The people wear grass hats with bead hat strings all lacquered black. Chair coolies wear divided coats and have feathers in their hats. Ordinary people wear cotton or linen clothes of several layers with wide sleeves that hang down. They dislike a disturbance or an uproar and so when people are obstreperous a policeman is on hand with a club; the men who carry batons are exceptionally tall. They wear large hats too and yellow linen coats, but no feathers in the head. They wear leather boots so that however muddy it may be the stockings take no harm. The stockings are tied at the top.

When labourers carry loads they stoop as though warming themselves against a fire. They sit, when ordered, before their superiors, and when leaving they shuffle out like a waddling duck. Their custom is to show respect by squatting on the knees and when departing to speak a word.

Three groups of eight men each, carried our chair. They exchange with each other as they carry, not all taking part at once. Many others formed wings of out runners. Compared with a Chinese chair the legs are short and the seating capacity narrow. The two long poles are the same as we see in China. There are two cross-bars underneath

the chair five or six feet long. There are also two other cross sticks before and behind of about the same length. When the chair is to be carried they wrap cloth at the ends of these sticks and so rest them on the shoulder, lifting them with the hands. There were besides long strips of cotton that stretched from the front of the chair to the rear so as to fit onto the men's shoulders as a yoke is placed upon the neck of an animal. These were fastened so as not to slip.

The women cover their ears and faces so that their jewels and ornaments do not appear. They wear a white kerchief on the head which comes down to the eyes. The rich cover their face with a dark veil. The women of the rich wear a cap, with a sharp top and dark hangings that also hide the face, and though they have their faces so covered, they fly on the approach of man. Those of rank ride in chairs but I find in the office of ceremony that others, even though rich, must walk or go on horseback. Socks are made of cotton, shoes of leather, the poor man's shoes of cowhide, the rich man's of deer skin. I learned this from three or four different interpreters that I asked.

Clothes are made of both silk and cotton. The sleeves are wide but not long.

The poorer women carry by the head, placing a bag of rice or a crock of water on the brow, never by the hand. All this I saw and so record.

I heard at first that the sexes bathed together, that widows were taken by force and made slaves of in the government post houses and that there was general immorality. I was alarmed at the rumor. Now it turns out that no such custom prevails."

Such is the picture drawn by ambassador Tong-wŭl in the year 1487.

KOREAN FOLK-TALES.

By H. B. HULBERT, Esq., F. R. G. S.

Before beginning the discussion of Korean folk-lore it will be well to define the term or at least to indicate the limits within which the discussion will be confined; for folk-lore is a very ambiguous term, including, at one extreme, not only the folk-tales of a people but the folk-songs, superstitions, charms, proverbs, conundrums, incantations and many other odds and ends of domestic tradition which find no classification under other headings. Folk-lore is the back attic to which are relegated all those interesting old pieces of ethnological furniture which do not bear the hall-mark of history and are withal too ambiguous in their origin and too heterogeneous in their character to take their place down stairs in the prim order of the modern scientific drawing-room. But if we wish to feel as well as to know what the life of a people has been, we must not sit down in the drawing-room under an electric light and read their annals, but we must mount to the attic and rummage among their folk-lore and, as it were, handle the garments of by-gone days and untie the faded ribbon that confines the love-letters of long ago. Written history stalks across the centuries in seven-league boots, leaping from one great crisis to another and giving only a birds-eye view of what lies between; but folk-lore takes you by the hand and leads you down into the valley, shows you the home, ths family, the every-day life, and brings you close to the heart of the people. It has been well said that the test of a man's knowledge of a foreign language is his ability to understand the jokes in that language. So I would say that the test of a man's knowledge of any people's life is his acquaintance with their folk-lore.

The back-attic of Korean folk-fore is filled with a very miscellaneous collection, for the same family has occupied the house for forty centuries and there never has been an auction. Of this mass of material I can, in the space allotted me, give only the merest outline, a rapid inventory, and that not of the whole subject but of only a single part—namely the folk-tales of Korea.

For convenience we may group them under six heads. Confucian, Buddhistic, shamanistic, legendary, mythical and general or miscellaneous tales.

Williams defines Confucianism as "The political morality taught by Confucius and his disciples and which forms the basis of Chinese jurisprudence. It can hardly be called a religion as it does not inculcate the worship of any god." In other words it stops short at ethical boundaries and does not concern itself with spiritual relations. The point at issue between Confucianism and Buddhism is that the latter affirms that the present life is conditioned by a past one and determines the condition in a future one, while Confucianism confines itself to the deciding of questions of conduct beginning with birth and ending with death. It is to be expected therefore that, like Judaism in the days of its decadence, every probable phase and aspect of human life will be discussed and a rule of conduct laid down. This is done largely by allegory, and we find in Korea, as in China, a mass of stories illustrating the line of conduct to be followed under a great variety of circumstances. These stories omit all mention of the more recondite tenets of Confucianism and deal exclusively with the application of a few self-evident ethical principles of conduct. They all cluster about and are slavish imitations of a printed volume of stories called the O-ryun Hăng-sil (五倫行實) which means "The Five Principles of Conduct." This has been borrowed mainly from China and the tales it contains are as conventional and as insipid as any other form of Chinese inspiration. As this is a written volume which has a definite place in literature it may not perhaps be strictly classified as folk-lore but the great number of tales based on it, giving simple variations of the same thread-bare themes, have become woven into the fabric of Korean folk-lore and have produced a distinct impression, but rather of an academic

than a genuinely moral character. Following the lead of this book, Korean folk-lore has piled example upon example showing how a child, a youth or an adult should act under certain given circumstances. These "five principles" may be called the five beatitudes of Confucianism and while their author would probably prefer to word them differently the following is the way they work out in actual Korean life.

(1) Blessed is the child who honors his parents for he in turn shall be honored by his children.

(2) Blessed is the man who honors his king for he will stand a chance to be a recipient of the king's favor.

(3) Blessed are the man and wife who treat each other properly for they shall be secure against domestic scandal.

(4) Blessed is the man who treats his friend well for that is the only way to get treated well oneself.

(5) Blessed is the man who honors his elders, for years are a guarantee of wisdom.

Then there are minor ones which are in some sense corollaries of these five, as for instance:

Blessed is the very, very chaste woman for she shall have a red gate built in her front yard with her virtues described thereon to show that the average of womanhood is a shade less virtuous than she.

Blessed is the country gentleman who persistently declines to become prime-minister even through pressed to do so, for he shall never be cartooned by the opposition—and, incidentally, shall have no taxes to pay !

Blessed is the young married woman who suffers patiently the infliction of a mother-in-law, for she in turn shall have the felicity of pinching her daughter-in-law black and blue without remonstrance.

Blessed is the man who treats his servant well, for instead of beeing squeezed a hundred cash on a string of eggs he will only be squeezed seventy-five.

Korean lore abounds in stories of good little boys and girls who never steal bird's nests, nor play "for keeps," nor tear their clothes, nor strike back, nor tie tin pans to dogs' tails. They form what we may call the "Sunday-school Literature" of the Koreans and they are treated with the same contempt

by the healthy Korean boy or girl as goody-goody talk is treated by normal children the world over.

While these stories are many in number they are built on a surprisingly small number of models. After one gets a little used to the formulae, the first few lines of a story reveals to him the whole plot including commencement, complications, climax, catastrophe and conclusion. For instance there is the stock story of the boy whose parents treat him in a most brutal manner but who never makes a word of complaint. Anticipating that they will end by throwing him into the well he goes down one dark night by the aid of a rope and digs a side passage in the earth just above the surface of the water; and so when he is pitched in headlong the next day, he emerges from the water and crawls into this retreat unknown to his doting parents who fondly imagine they have made all arrangements for his future. About the middle of the afternoon he crawls out and faces his astonished parents with a sanctimonious look on his face which from one point of view attests his filial piety, but from another says "You dear old humbugs, you can't get rid of me so easily as that." Be it noted, however, that the pathos of this story lies in its exaggarated description of how Korean children are sometimes treated.

We also have the case of the beautiful widow, the Korean Lucrece, who when the king importuned her to enter his harem seized a knife and cut off her own nose, thus ruining her beauty. Who can doubt that she knew that by this bold stroke she could retire on a fat pension and become the envy of all future widows?

Then there was the boy whose father lay dying of hunger. The youth whetted a knife, went into his father's presence, cut a generous piece of flesh off his own thigh and offered it to his parent. The story takes no account of the fact that the old reprobate actually turned cannibal instead of dying like a decent gentleman. The Koreans seem quite unable to see this moving episode in more than one light and they hold up their hands in wondering admiration; while all the time the story is exquisitely ironical.

There are numerous stories of the Lear type where the favorite children all deserted their parent, while the one who had been the drudge turned out pure gold. There is quite a

volume of Cinderella stories in which proud daughters come to grief in the brambles and have their faces scratched beyond repair while the neglected one is helped by the elves and goblins and in the sequel takes her rightful place. But these stories are often marred by the callous way in which the successful one looks upon the suffering or perhaps the death of her humbled rivals.

A common theme is that of the girl who refuses to marry any other man than the one, perhaps a beggar, whom her father had jokingly suggested as a future husband, while she was still a child. The prevailing idea in this kind of story is that the image once formed in a maiden's mind of her future husband is, in truth, already her husband, and she must be faithful to him. Such stories are a gauge of actual domestic life in Korea just *inversely* to the degree of their exaggeration.

Of course a favorite model is that of the boy who spends his whole patrimony on his father's obsequies and becomes a beggar, but after a remarkable series of adventures turns up prime minister of the country. And yet in actual Korean life it has never been noted that contempt of money is a leading qualification for official position.

There is also the type of the evil-minded woman who did nothing but weep upon her husband's grave, but, when asked why she was inconsolable, replied that her only object was to moisten the grave with her tears so that grass would grow the sooner, for only then could she marry again!

Korea is rich in tales of how a man's honor or a woman's virtue was called in question, and just as the fatal moment came the blow was averted by some miraculous vindication; as when a hair-pin, tossed in the air, fell and pierced the solid rock, or when an artery was severed and the blood ran white as milk, or when the cart which was to carry the loyal but traduced official to his execution could not be moved by seven yoke of oxen until the superscription "Traitor" was changed to "Patriot."

These are only a few of the standard models on which the Confucian stories are built, but from these we can judge with fair accuracy the whole. In examining them we find in the first place that they are all highly exaggerated cases, the inference apparently being that the greater includes the less and

that if boys and girls, youths and maidens, men and women acted with virtue and discretion under these extreme circumstances how much more should the reader do so under less trying conditions. But the result is that, as Confucianism proposes no adequate motive for such altruistic conduct and provides no adequate penalty for delinquency, the stories are held in a kind of contemptuous tolerance without the least attempt to profit by them or apply them to actual conduct. This tendency is well illustrated in another phase of Korean life. When asked why his people do not attempt to emulate the example of the West in industrial achievements the Korean points to the distant past and cites the case of Yi Sun-sin, who made the first iron clad man-of-war mentioned in history, and says "See, we beat you at your own game," and he actually believes it, though the Korea of to-day does not possess even a fourth-class gunboat! Even so they point to these fantastic tales to illustrate the moral tone of Korean society when, in truth, these principles are practically as obsolete as the once famous Tortoise Boat. As proof of this I have merely to adduce what we all know of the readiness with which the Korean takes unfair advantage of his neighbor, the general lack of truthfulness, the absence of genuine patriotism, the chaotic state of public and private morals, the impudence of the average Korean child and the exquisite cruelty with which maimed animals are treated.

In the second place it should be noted that while the models given in the O-ryun Hăng-sil are mostly from the Chinese, yet a great many of the tales which are based on these and which pass from mouth to mouth are purely Korean in their setting. The Confucian imprint is there, but translated into terms of Korean life and feeling.

A third point of importance is one that we have already hinted at in stating that the more recondite and esoteric ideas of Confucianism are entirely waived aside and only the practical application is brought to the fore. It is to this fact that we must attribute the virility of Confucian ethics, as a code or standard, even though there be no effort to live up to it. The ideas of filial affection, obedience to authority, marital love, respect for age and confidence in friends are not merely Confucian, they are universal, and belong to every religion and to

every civilization, and it is just because they are fundamental principles of all human society that they survive, at least as a recognized standard. They are axiomatic, and to deny them would be to disregard the plainest dictates of human reason. But let us return to our theme.

These stories, as we have said, form the "Sunday-school" literature of the Koreans. They are taken much as Bible stories are in the west, namely by a select few on select occasions. Everybody knows about them and has a general knowledge of their contents just as every western child knows more or less about David and Goliath, Jonah and the whale, Daniel and the lions; but just as in the western nursery the Mother Goose Melodies, Cinderella, Jack the Giant-killer, Alice in Wonderland and the Brownies are more in evidence than religious stories, so in Korea the Dragon, Fox or Tiger story, the imp and elf and goblin story are told and listened to far oftener than stories illustrative of Confucian ethics.

The second division of our theme deals with Buddhist tales in Korean folk-lore. Here we find a larger volume and a wider range. The reason for this is that as Buddhism is a mystical religion it gives a much wider play to the imagination; as it is a spectacular religion it gives opportunity for greater dramatic effect; as it carries the soul beyond the grave and postulates a definite system of rewards and punishments it affords a much broader stage for its characters to play their parts upon. The Confucian tales are shorter, for they are intended each to point a particular moral, and conciseness is desirable, but with the Buddhistic tales it is different. The plots are often long and intricate. The interrelation of human events in more carefully worked out and the interplay of human passions is given greater prominence, and so the story approaches much nearer to what we call genuine fiction than do the purely Confucian tales. In fact the latter are mere anecdotes, as a rule, and afford no stimulus to the imagination as the Buddhistic stories do.

Another reason why Buddhist stories are so common is that Buddhism was predominant in Korea for a period of over a thousand years and antedated the general spread of Confucianism by many centuries. Coming in long before literature, as such, had made any headway in the peninsula, Buddhism

took a firm hold on all ranks of society, determined the models upon which the stories were built and gained an ascendency in the Korean *imagination* which has never been disputed. It is probable that to-day ten stories hinge upon Buddhism where one borrows its motive from Confucian principles. Buddhism entered Korea three or four centuries after Christ and it is not till near the middle of the Koryŭ dynasty, say 1100 A. D., that we hear of any rivalry between it and Confucianism. By that time Buddhism had moulded the Korean fancy to its own shape. It went deep enough to touch some spiritual chords in the Korean nature. Confucianism never penetrated a hair's breadth deeper than his reason; and so Buddhism, by the priority of its occupancy and by its deeper touch made an impression that Confucianism has not even begun to efface.

Another cause of the survival of Buddhist ideas, especially in Korean folk-lore, even after Confucianism became nominally the state religion, was that the latter gave such an inferior place to women. Buddhism made no great distinction between the sexes. The very nature of the cult forbids the making of such distinction, and Korean history is full of incidents showing that women were equal sharers in what were supposed to be the benefits of the religion. Confucianism, on the other hand, gave woman a subordinate place, afforded no outlet to her religious aspirations, in fact made child-bearing her only service. Confucianism is a literary cult, a scholastic religion, and women were debarred from its most sacred arcana. They retorted by clinging the more closely to Buddhism where alone they found food for their devotional instincts, albeit the superstition was as dark as Egyptian night. In this they were not opposed. Confucianism, the man's religion, seemed to fancy that by letting despised woman grovel in the darkness of Buddhism its own prestige would be enhanced. The fact remains that one of the most striking peculiarities of Korean society to-day is that while the men are all nominally Confucianists the women are nearly all Buddhists, or at least devotees of one or other of those forms of superstition into which Buddhism has merged itself in Korea. For instance, what would have become of the Buddhist monasteries had it not been for the Queens of the present dynasty? Even the

last ten years give abundant evidence of the potent power of Buddhism in the female breast.

But it is the mothers who mould the children's minds, and every boy and girl in Korea is saturated with Buddhistic or semi-Buddhistic ideas long before the Thousand Character Classic is taken in hand. The imagination and fancy have become enthralled and, while it is true that in time the boy is ridiculed into professing a contempt for Buddhism, the girl clings to it with a tenacity born of sixteen hundred years of inherited tendency. It is of course a modified Buddhism. The underlying fetichism which the Korean inherits from unt told antiquity has been so thoroughly mixed with his Buddhism that it is quite impossible to tell where the one leaves off and the other begins.

It must be borne in mind that we are speaking now of the common folk-tales and not the ordinary written literature of modern Korea. The formal writings of the past five centuries have been Confucian and the models have all been those of the Chinese sage but they are studied only by the select few who have mastered the ideograph. They are not for the mass of the people and mean even less to the common crowd than Shakespeare and Milton mean to the common people of England and America.

There is one more important reason for the survival of the Buddhist element in Korean folk-tales, and that is its strong localizing tendency. The story plays about some special spot. It clings to its own hallowed *locus*—just as as the story of William Tell, of King Arthur or of Evangeline would lose half their valne if made general as to locality. It is because the Korean can lead you to a mountain side and say "Here is where Mu-hak stood when he pronounced the fatal words that foretold the Great Invasion," or show you the very tree, now centuries old, that To-san planted—it is because of these definite local elements that these tales are anchored firmly in the Korean consciousness. Any Confucian story might have occurred anywhere, in any age. Not so the Buddhist tale; it names the spot and tells the day that saw the event take place and thus the interest is enhanced four-fold. Old Diamond Mountain carries the burden of as many tales of famous monks as it bears pines and the shoulders of old Hal-

la Mountain are shrouded in as heavy a cloak of Buddhist lore as of driving mist from off the southern seas.

If we are asked as to the style and make-up of the Buddhist story we can only say it is almost infinite in variety. What we may call the inner circle of Buddhistic philosophy seldom appears in these tales, but through them is constantly heard the cry for release from the bane of existence, and the scorn of merely earthly honors in seen on every page. Well indeed might the women of Korea be willing, nay long, to sink into some nirvana and forget their wrongs. Buddhism is consistent in this, at least, that from its own standpoint it acknowledges the futility of mere existence and says to every man, "Now what are you here for?" There can be no manner of doubt that the pessimism of the Buddhistic cult appeals strongly to the great mass of the Korean people.

The plots of the Buddhistic tales are too long to give *in extenso* but a few points can be indicated. In many of the stories the Buddhist monastery is the retreat to which the baffled hero retires and receives both his literary and military education and from which he sallies forth to overthrow the enemies of his country and claim his lawful place before the king.

Then again a monastery in the mountains may be the scene of an awful crime which the hero discloses and thus brings triumph to the right. There is no witch nor wizard nor fairy god-mother in Korea. It is always the silent monk who appears at the crucial instant and stays the hand of death with a potent but mysterious drug or warns the hero of danger or tells him how to circumvent his foes. Now and again, like Elijah of old, a monk dares to face the king and charge him with his faults or give enigmatic advice which delivers the land from some terrible fate. Often a wandering monk is shown a kindness by some boy and in after years by mysterious power raises him to affluence and power.

In these days one never connects the idea of scholarship with a Buddhist monastery but the folk-lore of the country abounds in stories in which the hero retires to a monastery and learns not only letters but the sciences of astrology and geomancy. And not only so but even military science seems to have been commonly taught in these retreats. In fact there

are few of these tales in which the hero is not taught the science of war as well as the arts of peace. No other source of information tells us so much about the status of the Buddhist monastery in the middle ages as these same stories. While in Europe the monasteries were repositories of learning and culture, in Korea they went still further and taught the science of war as well.

This, then, is the first and most important thing that Korean folk-lore has to tell us about Buddhism, namely its agency as a general educator. But in the second place these stories show the part that Buddhism has played in determining many of the phases of Korean life as seen to-day. Take for instance the penal code. The punishments inflicted on criminals are evidently copied from the representations of the Buddhist hell. Of course these, too, originated in the imagination and one may argue that the Buddhist hell was copied from the system of punishments in actual force in the country. Now we would expect to find, in any land, a gradual change in the forms of punishment during the centuries, but those in vogue to-day are such exact copies of the ancient Buddhist representations that we cannot but conclude that, even if the Buddhist hell was copied from actual custom, yet the crystalization of it into religious form has perpetuated the ancient and gruesome horrors and prevented the advent of humaner forms of punishment, commensurate with the general advance in civilization and enlightenment.

Another mark that Buddhism and Buddhistic stories have left upon the Korean is his repugnance to taking the life of an animal. To make blood flow is beneath the dignity of any decent man and though Buddhism has been politically under the ban for five centuries the butcher has, until very recently, counted with the *Chil-ban* or "seven kinds," which include mountebanks, harlots, slaves and sorcerers. Yet this repugnance to taking animal life does not prevent the most revolting cruelty to animals of all kinds. Were it possible within the limits of this paper, many other points might be cited showing how Buddhistic lore has tended to perpetuate ideas which are not only outside the Confucian system but virtually antagonistic thereto.

And this brings us to our next point, the antagonism

between Buddhism and Confucianism. All during the Koryŭ dynasty, 918—1392 A. D., there was kept up a bitter fight between the adherents of the two cults. In those days no one was both a Confucianist and a Buddhist, as is the fashion today. There was a clear line of demarcation, and sanguinary struggles took place, in which Buddhism was uniformly successful. Yet there was always left the nucleus of an opposition, and in the end, when Buddhism had dragged the nation in the mire and made her contemptible, the Confucian idea came to the top and at one bold stroke effected, at least on the surface of things, one of the most sweeping changes that any people has ever seen, comparable with the French Revolution. Now this long and desultory struggle between the systems could not but leave indelible marks on the folk-lore of the people and a volume could be filled with tales illustrating in detail the success now of one side and now of the other. Once when the Confucian element prevailed and the Buddhist Pontifex was condemned to death he foretold that when his head fell his blood would run white like milk to vindicate his cause. It was even so, and his executors bowed to the logic of the miracle and reinstated the despised cult. Again a raven was the bearer of a missive to the King bidding him hasten to the queen's quarters and shoot an arrow through the zither case! He obeyed and found that his weapon had taken effect in the breast of the Buddhist High Priest, hidden behind it, who had taken advantage of the king's temporary absence to attack his honor. Then again there were wordy battles between celebrated exponents of the two systems in which the honors rested now with one side now the other. In one instance a test was made to see whether Confucian or Buddhistic principles were better able to control the passions. A celebrated Confucian scholar and a noted Monk were subjected to the seductions of a courtezan, with the result that Confucianism scored a notable victory.

So far as our limited investigation goes it would seem that in these contests between Confucianism and Buddhism Korean folk-lore gives a large majority of victories to the latter. This would indicate that Buddhism made far greater use of folk-tales to impress itself upon the people than did Confucianism. The latter is the more conservative and *reasonable*

of the two cults but Buddhism chose the better, or at least the surer, part by capturing the imagination and monopolizing the mystical element which is so prominent in oriental character.

But the time came when Confucianism usurped the place of power and Buddhism went to the wall; by which we do not mean that the latter was destroyed nor even that its hold upon the masses was really loosened; but Confucianism became the state religion, and the Buddhist priest became officially an outcast. From that time, five centuries ago, there has never been a blood feud between the two. Confucianism, having secured control of all temporal power, cared little what Buddhism did in the moral sphere. So we find that the two systems became blended in the Korean consciousness, in so far as the antipodes can blend. This also has left its mark upon Korean folk-lore. The longest and most thoroughly elaborated stories in Korea show Buddhism and Confucianism hand in hand. For instance a boy in the filial desire to save the life of his dying parent has a dream in which a venerable monk appears and tells him that in a certain monastery in India there is a medicine that will cure the patient. The Buddhist spirits waft him on his way, shield him from the dangers of the "Ether Sea" and bring him back to the bedside of his expiring parent just in time to save his life. We here see that the *motive* is Confucian, the *action* Buddhistic. The ethical element is supplied by Confucianism the dramatic element by Buddhism. Sometimes a story begins with Confucianism, drifts into Buddhism and thence into shamanism or even pure animism and then by devious courses comes back to its original Confucian type.

Such tales as these are extremely popular and the reason is not far to seek. The blending of the two ideas gives greater opportunity for the working out of a plot, the story is longer and more complete, while at the same time the dual religious sense of the Korean is better satisfied. If we leave this part of our theme at this point it is not because it is exhausted, but because a paper like this can hope to give at best only a hasty glance at a subject that requires a volume for its proper discussion.

We will pass on, therefore, to the shamanistic stories in Korean folk-lore. Under this head I include all tales which

hinge upon shamanism, fetichism, animism and the like. In other words, the stories which appeal to the basic religious element in the Korean. Before he was a Confucianist, before he was a Buddhist, he was a nature worshipper. True enough the Buddhist monk could scare him with his pictures of a physical hell but it was nothing to the fear he had of the spirit that dwells in yonder ancient tree on the hill-side. The Confucianist could make the chills run up and down his back by a recital of the evil passions of the heart but it was nothing to the horror which seized him when in the middle of the night a weasel overturned a jar in the kitchen and he felt sure that a *tok-gabi* was at his wierd work among the *lares* and *penates*. The merchant would not be moved by a Confucian homily on the duty of fair-dealing with one's fellow-men but he would spend all day spelling out a luck day from the calendar on which to carry out a plan for "doing" an unwary customer. Countless are the stories based upon these themes. The spirits of the mountain, stream, tree, rock or cave play through Korean fiction like the fairy, goblin or genius through the pages of the Arabian Nights.

This portion of our theme is of greater interest than almost any other, for while the Buddhistic and Confucian systems are importations and bring with them many ideas originally alien to the Korean mind we have here the product of the indigenous and basic elements of their character. And yet even here we find an admixture of Chinese and Korean, as we do in every branch of Korean life. After the lapse of so many centuries it is difficult to segregate the original Korean and the imported Chinese ingredients in these tales, but we may be sure that here, if anywhere, we shall come near to the genuine Korean. The number and variety of these stories are so great that we can give only the most meager description of them.

First, then, come the stories which are based upon the idea that animals can acquire the power to transform themselves into men. These are among the tales that children like the best. There was the wild boar that drank of the water that had lain for twenty years in a human skull and thus acquired the magic power to assume the human shape, but with this fatal limitation, that if a dog looked into his face

he would be compelled to assume, on the instant, his original form. There is the story, common to China and Korea, of the fox that assumed the shape of a woman, an oriental Circe, and worked destruction to an empire. Now and again a centennarian toad assumes human shape and acts as valet to the tiger who is masquerading as a gentleman. A serpent turns into a beautiful maiden and lures a man to the brink of destruction but being thwarted, changes its tactics and infests his body with a myriad of little snakes from which he is delivered by the sparrows who pluck holes in his skin and let the reptiles out. In the list of animals there is a clear line of demarcation between the good and the evil. The fox, tiger, the wild-boar, the serpent and the toad are always bad while the dragon, the rabbit, the frog and the deer are always good. The tortoise, the bear and the badger are sometimes good and sometimes bad. As the tiger is the most destructive animal in Korea we are not surprised to find a great number of stories telling how he turned into a girl and came crying to the door of a house in order to lure out one of its inmates, for his supper. This is the favorite story with which to frighten unruly or disobedient children.

Many are the wonders worked by the *tok-gabi*, a sort of imp that delights to make trouble in the household. There is no Korean who will profess to have seen one or to have been personally cognizant of their pranks but at the same time there are equally few who do not know of somebody else who saw one or was the victim of its malice.

The Koreans believe that these *tok-gabi* are the spirits of wicked men which have been refused entrance to the place of the blessed and have no option but to haunt their former places of abode, or they may be spirits of innocent people who died by violence or under other painful circumstances and cannot go to paradise because they burn with a desire to avenge themselves. Sometimes they take the shape of a man, sometimes that of a man with the lower part of his body gone, sometimes that of a flying man or a mad-man or a child. At other times it may be in the shape of fire or lightning or a crash like that of thunder or of breaking pottery. The reason why people believe them to be the spirits of men is because no one ever saw one in the shape of an animal.

Many stories are told of how these tormented spirits have leagued themselves with men, promising them that the unholy compact will bring riches and power. This corresponds closely with the witchcraft of the West. By the aid of these "familiar spirits" many a deed of darkness is said to have been committed. But the promises always fail and the man who sells himself to a *tok-gabi* gradually wastes away, his face becomes pinched and yellow and unless he breaks the compact and frees himself from the toils of his familiar, disaster is sure. Tales of this kind frequently tell the means that are employed to annul the compact and prevent the return of the evil spirit. The things he dreads the most are silver, the color red, and wood that has been struck by lightning. Many a man is believed to have broken the spell by hanging about his house long strips of cloth dipped in a red dye. This the spirit cannot pass, and after four days of waiting he departs, never to return. His dread of silver reminds us of the superstition prevalent in the west that in order to shoot a ghost one must load his gun with a piece of silver money in addition to the regular charge. When a *tok-gabi* attacks a man it always seizes him by the top-knot, so a little silver pin is often stuck in the top of the top-knot as a preventative. If a tree is struck by lightning the boys hasten to secure splinters of the wood to carry in their pouches as charms against the fiends. Then again, these imps figure as guardians of hidden treasure. Once a scholar became impoverished through a too assiduous application to his books and the consequent neglect of the more practical business of life, and wandered away as a beggar. Coming to a village where there was a haunted house from which family after family had been driven by the *tok gabis* he declared his intention of taking possession. The first night he was rudely awakened by a load of filth being thrown upon him. The situation was anything but pleasing, yet he restrained his anger and quietly remarked that he understood how matters lay but was not to be frightened. Soon a ball of sulphurous fire entered the room and passed before his face but he contemptuously waved it off and showed no sign of fear. Thereupon an aged man entered and said. "You are the man I have been waiting for. I was the trusted servant of the man who built this house and even after he died I guarded the

chest of silver which he had hidden under that house-post yonder. I died with the secret on my mind and could not leave the place till the money was delivered into the hands of a good man. So in the form of a *tok-gabi* I have been compelled to guard it till you came. Now I can go in peace, for my work is done." So he vanished. The wondering scholar dug beneath the post and was rewarded with fabulous wealth.

This meddlesome sprite is a sort of Korean *Puck* and any casualty whose explanation is not patent is attributed to his malevolent influence. One of his favorite pastimes is to bewitch the rice-kettle and make the cover fall into the kettle. Now a Korean kettle cover is always a little larger than the mouth of the kettle and so this super-human feat is attributed to the *tok-gabi*. It is easy to see how this tale originated. At some time or other a kettle cover was made only a very little larger than the mouth of the kettle so that when the kettle expanded under the heat, the mouth became wide enough to admit the cover which was as yet cold. Then the cover became warm and refused to come out. So it is that the lack of a little knowledge of physical law has invested the *tok-gabi* with wide powers. In Korean stories the *tok-gabi* seldom plays the leading part, but he flits in and out and adds the spice of mystery to the plot.

Fetiches exercise a powerful influence over the common people. The bunch of straw over the door, the rag tied on a sacred tree, a stone thrown on the heap in the mountain pass, the cabalistic sentence which wards off disease, the dead rat with the name of one's enemy written on its belly and placed beneath the enemy's bed in order to destroy him,—these and scores of other fetiches play their part in Korean folk-lore, spurring on the imagination and giving piquancy to otherwise tiresome tales.

Prominent among the animal stories are those of the Uncle Remus type, where it is very commonly the rabbit who outwits his stronger enemies; as for instance where the wicked tortoise, who was seeking a rabbit's liver to cure the Sea king with, induced a rabbit to mount his back, promising to take him to an island where no hawk ever was seen ; but when the rabbit was midway in the channel the tortoise told him his fate, whereupon the rabbit laughed and said that all rabbits had

removable livers and that he had taken his out and washed it and laid it on a rock to dry, but that the tortoise was welcome to it if he would go back for it. So the rabbit got safely back to shore and had a good laugh at the expense of the amphibian. The fact that the plot is a little far-fetched does not harm it in the least in the Koreans' eyes.

Spirits are everywhere and are likely to turn up at any corner. Even door-hinges and chop-sticks may be the abode of spirits who have power to change a man's whole destiny. As a rule these spirits seem to be on the lookout for some one to insult them or trample on their rights, and then their revenge is sweet. And yet we have numerous stories in which good boys or girls have been aided by them. These tales deal with the lowly and common things of life and it is here that Korean humor shows itself to best advantage. Such stories as this probably outnumber all others combined, but as they are generally only anecdotal in character their actual bulk might be less. But this can never be determined, for such stories as this are seldom put in print. Their influence is enormous, and it may be said with considerable confidence that they define the actual religion of far more Koreans than do the more sounding titles of Buddhism and Confucianism. One would think that the spirit worship of the Koreans must be something like that of the ancient Hellenes before the elaboration of their mythology into a definite pantheon. If the Koreans had been left to themselves, we must believe that they too would have developed some such pantheon, but the rival cults from the other side of the Yellow Sea came in and preoccupied the ground. And yet in spite of the long centuries that have passed since then, we find the Koreans to-day worshiping these same spirits of the grove, the rock, the mountain, with a fervor that neither Buddhism nor Confucianism can arouse.

A marked difference between Korean and western wonder-stories is that in Korea the genuine fairy does not exist. It is a grievous lack. A people without a Titania or an Ariel are surely to be pitied. The Korean imagination has never evolved those gossamer beings whose every act is benevolent and who are personifications of charity. At the same time a similar feature is found in Korean folk-lore under a different

form, as is illustrated in the case of the two brothers one of whom was good but poor while the other was rich but bad. The good brother found a bird with a broken leg. He took it home and cared for it till it was well and then let it go. Soon the bird returned with a seed and laid it in its benefactor's hand. He planted it and it grew an enormous gourd which turned out to be full of gold. The bad brother thought to do the same, so he caught a bird and broke its leg and then kept it till the leg was well. Sure enough, the bird came back with the seed and a gourd grew from it, larger even than his brother's, but when it was opened it poured out a flood of filth which destroyed the wicked brother's house and all he had.

But we must hasten on to our third heading—the legends of Korea. Under this term we include all supernatural or extra-natural incidents believed by the credulous to form a part of the history of the country. These stories are always short and pithy and are more truly indigenous than any others. This is only what we would expect, since they deal exclusively with Korean history. But apart from this fact there is something about them that separates them from the legends either of China or Japan. They are mostly of great antiquity, in many cases antedating any considerable Chinese influence, which may account in part for their distinct individuality.

And first, of course, we must speak of the legends which tell of the origin of kingdoms and of their founders. We find upon examination that the egg plays the most important part in the origin of ancient heroes. To be sure Tan-gun, the most ancient of all, had an origin quite unique. A bear by patient waiting in a cave was transformed into a woman. She became the bride of Whan-ung the spirit son of Whan-in, the Creator, and their son was Tan-gun, contemporary of Noah. But the founder of the great southern kingdom of Silla, 57 B.C. came forth from a gigantic egg found in the forest. The founder of Ko-gu-ryŭ the northern kingdom came from an egg of semi-supernatural origin. Sŭk T'al-hā one of the early heroes of Silla came from an egg which floated in from northern Japan in a fast-closed chest. The legend of the three sages of Quelpart is different. They arose from a crevice in the rocks. The founder of the Koryŭ kingdom had for mother a daughter of the Sea-King, the Korean Neptune. The father

of the founder of Kogurÿŭ was found beneath a stone and he was golden in color and shaped like a frog, so they named him *Kĕum-wa* or "Golden Frog." The wife of the first King of Silla came forth from the side of a hen, beside the "Dragon Spring." Cases are thus multiplied in which heroes have been credited with superhuman origin.

Closely connected with these stories are those which deal with the omens and signs that heralded the coming of momentous events. Propitious ones were seldom foreshadowed excepting in dreams. There is hardly a great man in Korean history since the tenth century with whose birth tradition does not connect a dream, foretelling the happy event. Heroes themselves before attaining fame had dreams, announcing the approach of greatness. The founder of the present dynasty is said to have dreamed in his youth that he saw a running sheep whose horns and tail suddenly fell off. This afterwards was interpreted to mean that he would become a king for the character for sheep is 羊 and if the horns and tail are dropped it becomes 王 or *King!* Yi Sun-sin, the great admiral who, with his "Tortoise Boat," drove back the Japanese reinforcements in 1592, was assured of future greatness by one of his friends who dreamed that he saw some men trying to cut down a great tree but Yi Sun-sin came along and with one hand held the tree up while with the other he drove off the vandals. The father of Wang-gŏn, founder of the Koryŭ dynasty, dreamed that he saw a young pine tree growing and under it a child with a scale like a fish-scale growing on the back of his neck. When he awoke he saw a monk, the great To-sŭn, who congratulated him saying that he would be the father of an illustrious son, for the boy in the dream was none other than the offspring of a dragon that lived in the sea off the island of Kang-wha. Before the Japanese invasion King Sun-jo dreamed that a woman came into the palace bearing on her head a sheaf of rice. The great scholar Yul-gok, on hearing of it, exclaimed "You must prepare for war; for the character 倭 means Japanese and is composed of 人='man,' 禾='rice in sheaf' and 女='woman' and as the 'sheaf of rice' is over the 'woman' it means that the 'small men' are coming, namely the Japanese." A maiden dreamed that she saw a dragon enter her father's ink-water-bottle and when she

woke up she concealed the bottle and kept it until she was married and her son had attained the age when he must try the government examinations. She gave him the bottle and said "Use this when you write your essay and you will gain great honors." He did so, and through the aid of the dragon passed successive examinations, until at last he became prime minister.

As a rule the signs which fortold future events were ominous. It is a mark of all semi-civilized peoples that fear is the main element in their religion, and this fear has made them quick to detect the signs of coming evil. Before the kingdom of Pāk-che fell, imps flew through the palace corridors screaming "Pāk-che is fallen, fallen," and then dived into the earth. Digging at the point where they disappeared, the king found a tortoise on whose back was carved the words "Silla's sun has just risen, Pāk-che's is at the zenith," which meant that the latter was about to wane. Before Ko-gu-ryŭ fell, tigers came down from the mountains and wandered in the streets of the city. The fall of Silla, the Japanese Invasion and many other calamities have all had their forerunners. Among these baleful signs must be mentioned the waters of the streams or of the sea turning red like blood, meteors and comets, eclipses of the sun, abnormal births either human or animal, a white fox crossing the road in front of one, a shower of insects, thunder in the winter, fruit trees blossoming late in the autumn, a white bow piercing the sun, red snow, wailing sounds coming from royal tombs, the blowing down of city or temple gates, clouds fighting with each other, frogs destroying each other, frog's eyes turning red and fiery; all these and many more are repeatedly met with in Korean legends. It is of interest to note how closely many of these signs resemble those which were dreaded by the Ancient Romans, for instance as given in Shakespeare's tragedy of *Julius Caesar*. Of course such things as earthquakes or other cataclysmic phenomena might easily be interpreted as omens by widely separated people but others are not so easily explained, such as the roaming of wild animals through the street. Among signs which predict good fortune the most prominent are the meeting with a white deer or a white pheasant, or the finding of a two-stemmed stalk of barley.

Prophecy plays an important part in Korean legendary lore. Of course it is all "*ex post facto*" prophecy, and yet the Korean people still cling to it. Most of the leading events in Korean history since the tenth century are found to have been foretold at some time or other. There does not seem to have been any prophetic office, but now and again a monk or a scholar has been moved to tell his vision of the future. One of the most celebrated of these was the monk Mu-hak who at the time the present dynasty was founded opposed the building of the palace at the site of the Kyŏng-pok-kung, affirming that if it were done a great calamity would overtake the land in just two hundred years. This is supposed to have been uttered in 1392, and the year 1592 beheld the Japanese invasion. The occurrence of the invasion precisely two centuries after the founding of the new dynasty evidently seemed too tempting an opportunity to let slip for making a startling prophecy.

When anyone doubts the genuineness of these prophecies the Korean points to that one which still stands waiting fulfillment, that this dynasty will be followed by another, whose capital shall be at Kye-ryong San. This prophecy has existed, they say, since far back in the days of the Ko-ryŭ dynasty. Curiously enough there is another prophecy which says that if this dynasty passes its 500th anniversary it will be perpetual! A few years ago when that crisis was on, considerable uneasiness is said to have existed among leading Koreans on account of that prophecy. The latest one to come to light affirms that "when *white pines* grow in Korea the south will go to the shrimp and the north to the Tartar." The "white pines" are interpreted as *telegraph poles* while the shrimp means Japan and the Tartar means Russia. When the monk Mu-hak pointed out the town of Han Yang as the site of the capital of this dynasty, he ascended Sam-gak Mountain and looking from its top toward the south exclaimed, "I see South Mountain (Nam-san) ten *li* away which is a sign that if the capital is founded here no official will be able to hold power more than ten years. I see rapids in the river at intervals of three *li*, which is a sign that no family will be able to retain its wealth more than three generations."

When the monk To-san in 918 A. D. ascended Song-ak

Mountain and chose the site of Song-do for the capital of the Koryŭ dynasty. He made a mistake, for the next day he ascended it again and saw to his dismay that the distant peaks of Sam-gak Mountain back of Han Yang had shot up in a single night so that they became *kyu-bong* or "Spy-peaks" upon Song-do; and from this he prophesied that within five centuries trouble would arise from that source. So twelve brazen dogs were set up outside the gate of Song-do which, for four hundred and seventy-five years, barked at the "Spy-peaks," but to no avail. But space does not permit us to multiply examples. Those given here indicate with sufficient accuracy the style of Korean prophecy.

During the entire history of Korea twenty-one capitals have been founded, and the legends connected with these events are very fascinating. The most of them, as we have seen, center about Song-do and Seoul but ancient Kyŏng-ju, P'yŭng-yang, Pu-yŭ, Ch'un-ch'ŭn, Kwang-ju and others are also embalmed in Korean folk-lore. In the founding of Seoul we find the clashing of Buddhistic ideas in the dispute between Mu-hak and the courtiers of King T'ă-jo. In the end the Buddhistic element seems to have won, perhaps because, before that time, all such things had been left to monks and the new order was not sufficiently well established to depart from precedent. These stories could have little in common with the utilitarianism of the Confucianist, and so all that is occult, mysterious, supernatural or infra-natural finds its genesis in Buddhism, fetichism or Shamanism.

Another style of legend deals with important crises when supernatural aid was rendered. When Chu-mong the founder of Ko-gu-ryŭ fled from Pu yŭ in the far north to escape from the scourge of his brothers' hatred he came to a river where there was neither bridge, boat nor ford. He shot an arrow into the water and a great school of fish rose to the surface and placed back to back to form a bridge for him to cross. Thus he escaped. When the capital of Silla was attacked by wild natives of the north and was about to fall, strange warriors appeared who had ears like bamboo leaves, and the savages were speedily put to flight. The next day the King found his father's grave strewn with bamboo leaves and so he knew that spirits had come forth to help him in his dire need.

When the Japanese, during the great invasion, attempted to dig open the grave of Ki-ja they heard the sound of music coming from the ground and fear compelled them to desist. This theme of warnings proceeding from royal tombs is a favorite one in Korean lore. When the same invaders attempted to desecrate the grave of the founder of this dynasty the reeds which grow thick about it turned into armed warriors and drove the Japanese away. The Kings of Angnang had a drum which sent forth of its own accord an ominous wail whenever an enemy was about to attack the border.

As in every other land, the battle-fields of Korea form the background for many a thrilling tale. When a Ko-gu-ryŭ army went north to attack Pu-yŭ they heard the sound of clashing arms in Yi-mul forest. The leaders pushed forward and found swords and spears wielded by invisible hands. The omen seemed a favorable one. They seized the weapons and with them overthrew the enemy. When rebels attacked Kyŏng-ju a star fell in the city, which was an omen of destruction, but the stubborn general, defying even the fates, sent up a kite with a lantern attached to its tail. The rebels thought it was the star returning to the sky, and so decamped.

At one time or another almost every foot of Korean soil has been the scene of battle and the stories of wonderful marksmanship, heroic daring, gigantic strength, subtle strategem, inventive genius, intrepid horsemanship, hairbreadth escape by field and flood are among the commonest household words of Korea. Such is the story of the battle in which the leader of a piratical band was killed by Yi T'ă-jo who ordered his lieutenant Yi Chi-ran to shoot off the helmet of the robber. Yi T'ă-jo's arrow followed the other and smote the enemy in the eye as the helmet was displaced. Memorable too is the strategem of Yi Sun-sin who, when surrounded by the Japanese, hung men's clothes on bamboo sticks and placed them along the hill-tops, thus making the enemy suppose that he had a powerful force and so raise the siege. Who shall worthily sing the praises of Yi Yŭ-song whose virtue was so great that Japanese bullets flattened against his body and fell harmless to the ground; or of Kwak Chă-u, called "The General of the Red Robe," who today would be falling upon a body of the enemy in Chul-la Province and tomorrow

would take breakfast in Kyŏng-ju a thousand-*li* away, because he had power to "wrinkle the ground." He would make the ground contract before him, and after he had taken a few steps, expand again, to find that he had gone a hundred *li*. Others had power to leap over a house or to become invisible. Many are the *dei ex machina*, like these, whereby men have been saved from seemingly desperate situations. Time would fail us to tell of the exploits of famous captains, monks, bandits and corsairs whose names are enshrined in Korean lore.

Women too come in for their full share of attention, from the time of Yu-wha the mermaid princess and mother of Chu-mong down to the time of Non-gă, the dancing-girl patriot, who seized the Japanese general, her enforced paramour, and threw herself and him from the battlements of Chin-ju in the days of the great invasion. Most noble among the women of Korea was the queen of the last king of Păk-je who, upon the approach of the ruthless enemy, led her maids to the top of a beetling precipice and threw herself into the water far below rather than to suffer indignity at the hand of the Silla soldiery. That precipice is today called *Nak-wha-am*, or "Precipice of the Falling Flowers," a name which, alone, would prove the existence of a poetic faculty in the Korean.

Tongman the first woman ruler in Korea divined from the fire in the frogs' eyes that Păk-je invaders had already crossed the western border of Silla. Se-o the faithful wife followed her husband to Japan on the flying boulder and became a queen, and she wove the magic silk on which the King of Silla sacrificed and brought back the light of the sun to his dominions which, upon the departure of Se-o, had been stricken with Egyptian darkness. There was, also, the dancing girl in P'yŭng-yang, the Korean Judith, who during the occupation of that place by Hideyoshi's army brought her brother over the wall at night to smite off the head of her captor who always slept bolt upright at the table with a sword in each hand and with only one eye closed at a time! Even after his head had rolled upon the floor he arose in his place and hurled one of his swords with such tremendous force that its blade went clean through a massive wooden pillar.

There are stories of women notorious for their wickedness, as for instance the princess of Ang-nang who married a

prince of Ye-măk. Her husband came to live at the Ang-nang court, where, in a closely guarded building, there hung a drum which would give out muffled sounds, without being touched by mortal hands, whenever an enemy was about to attack the frontier. The prince knew that his father, the King of Ye-măk, was going to attack Ang-nang; so he induced his wife, the princess, to gain access to the bell-house and slit the head of the drum with a knife. Soon after, messengers hurried in saying that Ye-măk forces had crossed the frontier, but the King laughed at them saying that he had not heard the drum, and so it *could* not be true. Too late it was found that the drum had been cut. The prince had already fled to the enemy but the princess was forced to confess her sin and was killed just before Ang-nang fell beneath the Ye-măk sword.

A fruitful source of Korean legends is the wisdom shown by prefects and governors in the solving of knotty problems of jurisprudence. These stories, too, bear witness to the rich fund of humor which lies back of the Korean temperament and which keeps the Korean cheerful and patient through centuries of—what shall we say?—anything but ideal government.

A boy accidentally shot his parent and came weeping to the prefect, who could not make up his mind to execute the rigors of the laws upon him until the prefect's child, coming in, asked the cause of his father's perplexity and, being told, exclaimed, "The boy must be killed. If his heart had been right he would not have waited for you to punish him; he would have killed himself. His tears are only to excite your pity." So the boy was executed.

A father dying left only a hat, a pair of shoes and a roll of paper to his infant son and gave everything else to his daughter, who was fourteen. When the boy came to maturity he asked his sister to share the money but she refused, and drove him away with nothing except the hat, shoes and paper. A friend advised him to appeal to the magistate. He wrote out his plea on the paper and, putting on the hat and shoes, without which no petitioner could enter the magisterial presence, he went to the governor's yamen. When he had told his story the governor laughed and said, "Certainly you shall have just-

ice. It is evident that your father knew the avaricious nature of his daughter and foresaw that she would spend the money before letting it pass to her brother, so he gave it to her to hoard under the supposition that it was her's, but he gave you the hat and the shoes to wear and the paper whereon to write out your accusation against her. I decree that she shall turn over the entire fortune to you, as was evidently your father's intention."

A valuable brass bowl had been stolen. The thief was doubtless one of twenty or thirty men, but *which* one it was impossible to tell. The prefect called them all in, on some pretext or other, and after talking about indifferent subjects dismissed them. As they were passing out the door with their backs turned to him he shouted "Where is that bowl?" The thief, taken by surprise, lost his presence of mind and turned like a flash toward the prefect and thus betrayed himself.

A cow's tongue was cut off by someone in the night and the prefect, after keeping the cow all day without food, called all the town people together and forced each one to offer the cow some beans in a trough. The cow greedily ate from each one until at last a boy came up, whereupon the cow plunged as if in fright. So the prefect knew who the culprit was. The boy confessed that he had done it because his sick mother had asked for cow's tongue to eat and he had no money to buy one with. The prefect paid for the cow and gave it to the boy for food.

Two men got into a dispute over the ownership of a long pipe. The prefect said, "Before taking up this case let's sit down and have a smoke." He offered each of the men a pipe of medium length. As they smoked the prefect saw that one of the men held his head erect and sat back straight while the other would bend his head or lean forward and smoke. So the prefect said, "There is no use in troubling about this case. I know which of you is the owner. A man who is accustomed to use a long pipe gets accustomed to sitting up straight, otherwise he could not smoke with comfort." So the real owner was discovered.

A countryman was standing at Chong-no looking about him, with a fine yellow dog-skin under his arm. A sharper

came along, backed up to the countryman and got one end of the skin under *his* arm. When the countryman started on the sharper exclaimed, "What are you doing with my dog-skin?" The countryman insisted that it was his. The matter came before the magistrate, who took the skin in his hand and folded it so that the head did not show. When each man had told his story the prefect looked thoughtfully at the skin and, without addressing either man in particular, said "That's a rather nice skin but why did you slit one of the ears?" The sharper hastened to answer, "O, that was done about two months ago in a fight." The real owner said, "Why, no, the dog's ear is not slit—at least not to my knowledge." The prefect handed the skin to its proper owner and then said to the sharper, "How comes it that if your dog's ear was slit this one is not? I think you need a few weeks in the chain-gang."

A hunter was chasing a fox and had wounded it severely. In a few moments more it would be his; but a dog came out of a yard and caught the fox, whereupon the owner of the dog claimed the animal. The prefect said, "It is evident that the hunter was after the animal's skin, whereas the dog was after its flesh. Let each have what he sought."

Such are a few of the anecdotes told of the Solons of Korea and from these the whole of this class of stories may be judged. They often evince a keen knowledge of human nature and they abound in a dry kind of humor which render them not the least interesting part of the repertoire of the Korean story-teller.

Fascinating though the realm of legend may be, we must hasten on to speak of Korean myths; and here we take the word in its strict meaning, namely some extra-natural origin of a natural phenomenon. At the very start we must say that the Korean imagination has never proved large enough or buoyant enough for those grand flights of fancy which produced the enchanting myths of Greece. Nor has it been virile enough or elemental enough to evolve the hardy heroes of the Norse mythology. The Greek, Roman and Scandinavian pantheons were filled with figures that loomed gigantic and awful while in Korea almost all superhuman or extra-human agencies seem, somehow, less than man; sometimes craftier, often stronger, but seldom nobler or worthier. So, instead

of giving us a Phoebus Apollo to lead out the chariot of the sun to run his daily course across the sky, the Korean gives us the reason why bed-bugs are so flat. Instead of fancying that the cirrus clouds are flocks of sheep feeding in the ethereal pastures the Korean tells us why sparrows hop on both feet while magpies put one foot before the other. Greek mythology is telescopic; the Korean is microscopic. If you want to know the origin of fire, of the procession of the equinoxes, of echo or of lightning you must seek it in the Greek mythology but if you want to know how it comes about that the ant has such a small waist or why the louse has a black speck on his breast you must consult the Korean. To the West, form is everything and detail is but secondary while to the East detail is all important and form is but the background for its display.

A very few samples of mythological stories will suffice. Let us ask why it is that the crab walks backwards and the angleworm has no eyes. The Korean will tell us that in dim antiquity this was not true, but that the crab was blind and had a black band around his body while the angleworm had eyes. But, as it happened, a crab took to wife an angleworm and, not long after, suggested that as he was the provider for the family, his wife should lend him her eyes in exchange for his black band. She did so, with the result that the treacherous crab soon after sued for a divorce and obtained it. The angleworm asked to have her eyes back but the crab refused. She then attacked him so furiously that he backed away. She pursued and kept him backing so long that he formed the habit and has never gotten over it.

The flies and sparrows had a quarrel and agreed to arbitrate. The governor of Py'ăng An Province was the arbiter. The flies charged the sparrows with stealing rice and building their nests under the eaves and quarrelling all the time. Without waiting to hear the other side the governor ordered the sparrows to be beaten on the legs. As the blows began to fall, the sparrows hopped up and down and begged the governor to wait till he had heard the other side. He complied, and the sparrows charged the flies with entering the house and defiling the food, and with laying eggs in the rice and destroying it. The governor thereupon ordered the flies beaten; but they begged so piteously, rubbing their hands to-

gether the while, that the governor let them off. He decreed however that in memory of the trial the sparrows should forever hop on both feet instead of walking properly and that wherever flies alight they must rub their hands together!

In like manner Korean lore tells why flounders have the two eyes on the same side of the head, why the shad fish has so many bones, why the moon has on it the picture of a tree with a rabbit beneath it, why sorghum seeds are enveloped in a red case, why clams are simply birds that have fallen into the sea, why hawks are like policemen, how the octopus and the serpent had a lawsuit in which the serpent lost, and had to give up his four legs to the octopus who before that time had enjoyed only four, how the angleworm had his legs all taken away and given to the centipede—these and many another quaint and curious freak of nature are explained to the satisfaction of the Korean, at least.

So far we are able to classify roughly the different types of Korean folk-tales, but outside of these limits there is a whole realm of miscellaneous fiction so varied in its character as almost to defy classification, and we are able to enumerate only individual types. If I were allowed to classify arbitrarily I should include under one head all those stories which draw their inspiration from the workings of human passions. Of the love-story, pure and simple, as we know it in the west, Korean folk-lore is entirely innocent. Social conditions which prevent all communication between men and women of a marriageable age sufficiently account for this; and it may well be that this limitation along the line of legitimate affection is to blame for a very wide range of popular literature which could not be discussed with propriety. Love between man and woman is a thing seldom spoken of among respectable Koreans.

Prominent among the stories of human nature I should place those which have for their motive the passion for revenge. Without doubt the prevalence of this type springs from a state of society in which even-handed and blind-fold justice finds no place; in which the principle that "to the victor belongs the spoil" applies equally to political, industrial and social life. It is a state of society in which influence or, in vulgar language, "pull" is the chief asset of the politi-

cian, the merchant or even the coolie. In such a condition of things the passion for revenge finds daily and hourly food to feed upon, and we see a clear reflection of it in the folk-tales of the Korean.

A woman has been robbed of her ancestral burying-ground by the prefect, and she is told by a fortune-teller that she will be able to secure revenge when she shall succeed in making one egg stand upon another without falling off. She spends years in the attempt, while all the time her wrath burns hot within her. One night the King of Korea, masquerading like Haroun al Raschid of old, peeped through a window and saw an aged woman attempting, time and again, the impossible feat. As he looked, the woman suddenly saw her desire fulfilled. One egg rested on the other and did not fall off. The King demanded admittance and after hearing the whole story gave her her revenge.

A young girl whose father and brother have been wrongfully done to death by the prime minister, retires to a mountain retreat and practices the sword-dance for years with the settled purpose of thus securing the opportunity to kill the prime minister's only son, and so cutting off his line. Meanwhile that son has been disowned by his father and wanders away among the mountains where he finds the girl. Neither knows the other, but in time they wed, the girl reserving the right to carry out some dread fate of which she does not tell him. When the time comes for her to go, it transpires that her husband is the very man she has vowed to kill. The husband casts off his father's name and takes her father's name, and all comes out right.

A young man mistakenly thinks that he has been grievously injured by a high official. In disguise he secures a position in the household of his intended victim and becomes a confidential servant. As he sees the wished-for day approach, when he can secure his revenge, his master reads his secret in his face and at night puts a manikin in his own bed while he himself hides behind a screen. He sees his would-be murderer enter knife in hand and drive the steel into the supposed body of the official and then escape. The next day, in a most skillful manner he gets the boy back, shows him his error and reinstates him in his old place as if nothing had hap-

pened, and all without any of the other members of the household suspecting that anything has happened.

Korea also has its stories of detectives and their wiles. The Korean custom of sending government detectives to the country to spy upon governors and prefects and to right the wrongs of the people, forms an easy hook upon which to hang many an interesting tale. These are crude compared with the complicated plots of the West, and yet now and again situations occur which would do credit to Sherlock Holmes himself. In the human heart there is a passionate love of justice. In the end the right *must* prevail. The Koreans evidently think so, for though there are tragedies enough in actual life there are none in Korean fiction. Things come out right in the end. The Korean may be much of a fatalist but he is not a pessimist. His fatalisim is of that cheerful type which takes things as they come. We may rightly say that the comic muse fills the whole stage of Korean drama. It is the villain only who gets killed off.

This craving for justice amounts to a passion, perhaps on the principle that things that are least accessible are the most desired. This feeling has expressed itself in a multitude of stories in which justice, long delayed, has at last been done; justice between King and subject, father and son, friend and friend, master and servant. The Korean story-teller has the same penchant for getting his hero into hot water in order to show his (the teller's) cleverness in getting him out that prevails in western lands. Fortunately in Korea he always gets out, while in the so-called realism of the West the poor fellow is often left suspended over the coals.

Stories based upon the passion for fame generally take a literary turn. They cluster about the great national examinations. The enormous influence that these examinations have exercised on the life of the Korean is shadowed forth in countless stories relating to the open strife of the competitors, their attempts to cheat or bribe the examiners, to substitute spurious manuscripts, to forge names, if by any means whatever they may arrive at the Mecca of official position. And right here comes out the relative status of literary and military life. The literary man is distinctly above the military. No fame is sufficient that rests only on military success. There are a few

exceptions but they are very rare. All Korean fiction goes to prove that military glory is thrust upon a man, while it is only literary fame that he eagerly seeks.

Avarice, too, is one of the chords which is struck in Korean tales, but it is usually only as a secondary theme. Rarely is a story devoted exclusively or even mainly to the illustration of this passion. The Koreans are too happy-go-lucky and they have too great a contempt for niggardliness to make the sordidly acquisitive faculty a pleasing theme in fiction. On the other hand the tales of generosity and self-sacrifice, of prodigal and reprehensible extravagance are common enough, for they fit the spirit of the people and go hand in hand with their optimism.

For instance a lad goes forth to seek his fortune. He comes to a village and there finds another boy weeping because he has no money to bury his parent with. Our hero gives the unknown lad every cent he has in the world and then fares on, a beggar. Of how he tramped up and down the country and finally came to the capital of Silla and became a general, of how the Ye-măk enemy had in their ranks a veritabe Goliath, of how our hero went and challenged him, only to find that he was the man whom, as a boy, he had helped with his last cent, and how a happy peace was consummated —all this forms the kind of story the boys and girls of Korea can listen to by the hour, and ask for more.

Of course we would expect that the peculiar customs of the country would be enshrined in the folk-lore. Nor are we disappointed. The unique stone-fight, the tug-of-war, the detestable custom of widow-stealing and the still more horrible custom called *po-sam* which was veritable murder, committed for the purpose of forestalling the prediction of the fortune-teller that the bride would soon become a widow, the wiles of the *ajun* or hereditary hangers-on at country prefectures who are looked upon much as Judean publicans, or tax-gatherers were in the days of the Christ; all these themes and many more, based on peculiar Korean customs, swell the volume of Korean folk-lore

Another class of stories depend for their success upon some startling surprise, some drop from the sublime to the ridiculous. One of the first of these is the story of the man

who found a monstrous stone Buddha in the woods. From a fissure in its head a pear tree grew and on the tree hung a pear as large as a man's head. Such a prize was worth risking life and limb for Clinging to the bushes that grew from crevices in the ancient image he succeeded in reaching its neck. A wild grape vine afforded him the means to get over he projecting chin but still the nose hung out over him and seemed to bar the way effectively. The only thing to do was to climb up one of the nostrils hoping to find a passage through to the top. All went well until he reached the point where the nostril narrowed, when suddenly a terrific blast of wind came down the orifice and a veritable earthquake shook the mage to its foundations. His last thought as he was hurled though the air to certain death on the rocks below was this—"The god has sneezed." He landed in a clump of bushes and did not regain consciousness till late in the afternoon when he found to his joy that the same convulsion had shaken off the pear and that it lay at his feet. So he went on his way rejoicing.

It is natural that a land as old as this should be filled with relics of other days and that they should be surrounded with a halo of popular veneration. Even though many of these relics are now lost like the "Holy Grail" yet the stories remain. There was the "Golden Measure" of Silla and the pair of jade flutes that could be sounded only in Kyŏng-ju, their home There was the magic stone in which one could look and discover the nature of any disease. There was the magic robe that would render its wearer invisible and the "King Stone" from which the ashes of cremated Kings of Silla were cast into the Japan sea. Then there are stories connected with the dolmens which are found all over Korea, but whose origin no one seems to know.

Among the miscellaneous tales are those which tell of the introduction of various things into Korea, or their invention. St. Patrick drove the snakes out of Ireland but Yun-san-gun introduced them into Korea. He wanted a few to keep under his bed; but as there were none in Korea he sent to India and secured a boatload. As they were being unloaded some of them escaped, and ever since there have been snakes here. We also have stories about the introduction of tobacco,

ginseng, bomb-shells, muskets, and musical instruments, some of which came from Japan and some from China, while others were of native invention. One curious tale tells how the Korean alphabet was formed from the lattice work of a Korean door, another one how the Koreans come to wear the remarkable, broad-brimmed hats, as a preventative of conspiracy!

In closing it is necessary to mention the matter of comparative folk-lore and its relation to Korean folk-lore. The present paper is simply an attempt to give a brief outline of the general style and contents of Korean lore, but beyond that, and more important still, is the relation between the tales of Korea and those of other lands. Here, of course, lies the scientific value of such a study. We want to know the affinities of Korean folk-lore, what elements it borrowed and what elements it lent. It would be quite impossible to attempt such a discussion in this paper, but that it will prove a most interesting field of investigation can be shown in few words. We find in Korea native stories that are almost the exact counterpart of that of Cinderella, which is such a common theme in almost all European countries, of Ali Baba and the Forty Thieves, of the Uncle Remus stories in which the rabbit outwitted other animals, of Haroun Al Raschid and his nightly peregrinations, of Jonah and the whale, of Red Riding Hood, of Alladin's Lamp, Sinbad the sailor, and many another type familiar to the scientific folk-lorist of the West.

MINUTES OF THE ANNUAL MEETINGS.

SEOUL, KOREA, *Jan. 3, 1902.*

THE ANNUAL MEETING of the Society was held this day in the Seoul Union Reading Room, at four o'clock in the afternoon. In the absence of the President, the Vice President occupied the chair. A quorum being present, the meeting was called to order.

The Minutes of the last general meeting were read and approved.

The Annual Report of the Council was then read by the Corresponding Secretary. It was moved by Rev. J. R. Moose to adopt the report. The motion prevailed.

The Treasurer read his annual report showing total receipts of Yen 546.90 and total disbursements of Yen 288.30, leaving a balance of Yen 258.60.

The Meeting then proceeded to the election of officers for the year, the result being as follows:

President.....J. N. JORDAN, Esq.
Vice President.....Rev. GEO. H. JONES.
Corresponding Secretary.....Rev. JAS. S. GALE.
Recording Secretary.....H. B. HULBERT, Esq.
Treasurer.....G. RUSSELL FRAMPTON, Esq.
Librarian.....Rev. H. G. APPENZELLER.
Additional Members of Council.....Hon. H. N. ALLEN.
H. WEIPERT, Dr. Jur.
M. COLLIN DE PLANCY.

The chairman called for the reading of a paper on Korean Folk-tales by H. B. Hulbert, Esq. After the reading of this paper the subject was thrown open for discussion. The President, Vice President, Corresponding Secretary and others made brief remarks. The Librarian suggested a vote of thanks to the reader of the paper, which was carried.

The meeting then adjourned.

H. B. HULBERT,
Recording Secretary.

SEOUL, *Dec. 17th, 1902.*

A GENERAL MEETING was convened at the Seoul Union Reading Room at 4.00 P. M., with the PRESIDENT in the Chair. The Minutes of the last general meeting were read and approved.

The PRESIDENT then called upon Rev. Geo. H. Jones, Ph. D., to read the paper of the day, on Ch'oé Ch'i-wŭn. At its close the subject was thrown open to the house for discussion. Brief remarks were made by the Corresponding Secretary, Recording Secretary and others.

After an expression of thanks to the reader of the paper the meeting adjourned.

H. B. HULBERT,
Recording Secretary.

Report of the Council.

The Council would report that the Korea Branch of the Royal Asiatic Society has now been in existence some thirteen months. A letter from London, dated Nov. 16th, 1900, conveyed a minute of action by the Parent Society which constituted us a branch of the same, an extract from which you will find printed as a preface to Vol. I.

Every encouragement has been given the Society by the foreign residents in Korea, and also native gentlemen, for carrying out the object of the same as marked in the constitution, namely, to investigate the arts, history, literature, and customs of Korea and the neighboring countries. The Council has already published Vol. I, containing three papers, "The Influence of China upon Korea," by J. S. Gale, "Korean Survivals," by H. B. Hulbert, and "Korea's Collossal Image of Buddha," by G. Heber Jones; also Vol. II, Part 1, containing a paper on "Kanghwa," by M. N. Trollope, and "The Spirit Worship of the Koreans," by G. Heber Jones. Vol II, Part 2, shortly to be published, will contain a paper on "Seoul," by J. S. Gale, and one entitled "Korean Folk-tales," by H. B. Hulbert.

We are glad to say that other members who have not yet contributed are at work on papers to be presented shortly. One is investigating the old city of Kyŏng-ju, Capital of Silla; and another the ancient tombs of the Kings. It is the desire of the Council to get as many as possible to contribute, and so put on record the many interesting facts regarding Korea that will be lost unless this Society makes them secure.

We regret the loss of our President, J. H. Gubbins, Esq., C. M. G., who did so much to get the Society organized. We know however that his interest in the Society will still continue.

The Council would inform the members that the Library of the Society is at present in the rooms of the British and Foreign Bible Society. The library consists largely of a valuable collection of books on the Far East made by the late Dr. Landis and loaned by the English Church Mission. Mr. Kenmure, our former librarian, has also added thereto. Exchanges now coming in include such publications as the Journal of the Royal Asiatic Society, and of the Asiatic Society of Bengal, Records of the Anthropological Society, Reports of the Smithsonian, Washington, Journal of the Ceylon Branch and many others, so that shortly the library will include a valuable collection of exchanges.

The Council looks for the assistance and support of all who are interested in things Korean.

JAS. S. GALE,
Corresponding Secretary.

APPENDIX.

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Members are particularly requested to notify the Hon. Secretaries of any change of address or any other correction to be made in this list.

† Indicates a member who has contributed to the Society's transactions.

*Indicates members deceased.

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